

June 20th, 1975

Dear Mr George,

Doctor Who

Following our telephone conversation of today this is to confirm that in principle you are agreeable to our filming in and around your nuclear power station at Oldbury on Severn for sequences to be included in a forthcoming 'Doctor Who' adventure. It is difficult to give you exact dates at the moment but we are probably talking about several days during the last week of October of this year. Nearer the time either myself or someone from the production team will contact you with more details of our exact requirements and any problems can be ironed out then. Meanwhile I shall bear in mind your concern about making any dangerous action in the story too authentic in regard to the blowing up of power stations!

Thank you very much indeed for your willingness to co-operate in this venture and I look forward to being in touch with you again.

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

C.E.G.B. S.W. Region, H.Q.,
Oakfield House,
Oakfield Grove,
BRISTOL

From: Chief Assistant (Staff Co-ordination) Drama Group, Television.

Room No. & Building: 5104 TC.

Tel. Ext.

Subject: DOUGLAS CAMPFIELD

Date: 27th June 1975.

To: S.Pers.O.P.Tel.(1).

Copy to: 1. H.D.G.Tel.,
2. C.A.Gen.D.G.,
H.E.R.D.Tel, H.P.S.,
S.Pers.A.O., HPG B'ham,
S.Pers.A.O., HPG N'chester,
H.Serials,
Mr. P. Hinchcliffe,
Org.Serials, C.A.Serials.

STAFF PRIVATE

Please engage DOUGLAS CAMPFIELD
from: 1.9.75. to: 16.1.76.
to direct: a DR. WHO serial (DDQ-1).

Producer: Philip Hinchcliffe.

Recording:

~~Engagement to include preparation, editing, dubbing and
completion of programme regardless of precise dates.~~

Fee: P.W.

Please charge as follows:

From 1.9.75. - 5.9.75. to Post No. 35561/21 for the period
12.5.75. - 16.5.75.

From 6.9.75. - 16.1.76. to Post No. 35561/22.

AYTON WHITAKER

(Ayton Whitaker)

CENTRAL ELECTRICITY GENERATING BOARD

Secretary

B.A., AMIPM.

Mr. P. Hinchcliffe,
Producer, Doctor Who,
British Broadcasting Corporation,
Television Centre,
Wood Lane,
London W12 7RJ.

South Western Region

Director-General

V.R.D., C.Eng.

15-23 Oakfield Grove
Clifton
Bristol
BS8 2AS

Telephone Bristol
Telex

Ext



Our ref 6/17/O MFAG/HAB Your ref

Date 1st. July, 1975.

Dear Mr. Hinchcliffe,

DOCTOR WHO

Thank you for your letter of June 20th, and subject to other commitments at the power station, I see no reason why this filming should not proceed.

However, you will of course appreciate that there are times when the operational situation is such that we have to change arrangements at short notice.

I look forward to hearing from you again in due course.

Yours sincerely,

Public Relations Officer.

PROG. TITLE				REHEARSAL ROOM BOOKING				
Episode(s) / Sub. Title				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				To:-		Room No. and Building		
Dept.				Studio Bookings		4047 T.C.		9
Production day(s) and date(s)				Dept. Org:		406 Thresh.		1
Filing date(s)				Hse. Man. (T.R.R.)		S. 105, S.H.		1
Room No.				Asst. Hse Manager		Victoria Rd, N. Acton		1
Building				Sup. (Reh. Props)		Victoria Rd, N. Acton		1
Tel. Ext.				Producer		P. Hinchcliffe, 505 Union		2
File Copy				Director		Douglas Camfield		1
Date				P.U.M. J. Radenkovic, 403 Thresh.				
18.8.75								

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:
One of these two copies, signed by the Producer, will be returned to Studio Bookings:
Finally Studio Bookings will confirm the booking:

(PART 2)
(PART 3)
(PART 4)

PART 1 Mark-up date(s): 4th & 5th November

First reh. date: 6th Nov. Last reh. date: 13th December

Details of Saturday afternoons or Sundays if required (state dates and times):

Saturdays, 8th, 15th, 22nd, 29th Nov; 6th, 13th Dec.

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, etc.):

Large composite set of nuclear power station complex

Signed P.U.M. J. Radenkovic Date 18.8.75

PART 2 The following rehearsal facilities have been booked for this production

Room 201, Acton Block

Total no. of days 40 + 1/2 at £40.00 TOTAL INTERNAL COST £1620.00

Facility Code J 30

Signed pp B.M. Tait Date 23rd October 1975

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M.Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking.

Signed Date

PART 4 This is to confirm that your Rehearsal Room will be:

Signed Date

Philip Hinchcliffe

WILL PRODUCERS PLEASE CHECK AND ADVISE ANY CHANGES
TO THIS SCHEDULE TO O.A. SERIALS DRAMA TELEVISION

From: Organising Assistant, Drama Serials, Television

Room No: 402 Threshold

Ext:

Date: 22 August 1975

Subject: DRAMA SERIALS FILM & O.B. EFFORT Week: 35 - 1.

To: F.O.M. Iar Brindle
Costume Effort : Denver Hall
Make-Up Effort : Jo Young

Drama Serials Producers & P.U.M.'s
Org. Serials
Asst. Servicing, Programme Planning
Jancis Deacock
Senior Costume Designer, B'ham :
Mrs. Hawkins
Make-Up Spur. B'ham : Miss G. Arthy
Assts. Production, Programme Planning (3)
Asst. O.B. Programme Planning

Properties : Bruce Messenger
Scene Men : Bert Davies
C.A. (S.C.) D.G. Tel.
O.A. Design 330 Sc. Blk.

Film and O.B. Effort planned or requested for Drama Serials (as at 22.8.75) is as follows:-

<u>WEEK</u>	<u>PROGRAMME</u>	<u>AGREED</u>	<u>REQUESTED</u>	<u>NOTES</u>	<u>MAN HOURS</u>	
					<u>Agreed</u>	<u>Requested</u>
35	North & South	Tues		Location		
	Z Cars (OB) 8	Sat				
	The Doll (B'ham)	Mon-Fri		Location		
	Angels	Tues				
	Z Cars OB (9)	Wed-Fri				40(zero34)
36	Z Cars OB (9)	Sat/Sun				
	The Doll	Mon-Fri		Location		
	Robin Hood	Mon-Fri		D/N Location	100(zero35)	
	Z Cars OB (10)	Thurs/Fri				
	Angels	Wed/Thurs				
37	Z Cars OB (10)	Sat-Mon				
	The Doll	Mon-Fri		Location		
	Robin Hood	Mon-Fri			100(zero37)	
	Z Cars OB (11)	Fri				100
	Angels	Wed				
38	Robin Hood	Mon-Fri			100(zero38)	
	Z Cars OB (11)	Sat-Tues				
39	Robin Hood	Mon-Fri			100(zero39)	
	Z Cars OB (12)	Sat-Wed				100

<u>WEEK</u>	<u>PROGRAMME</u>	<u>AGREED</u>	<u>REQUESTED</u>	<u>NOTES</u>	<u>MAN HOURS</u>	
					<u>Agreed</u>	<u>Requested</u>
40	Robin Hood	Mon-Fri			100(zero40)	
	Brothers (B'ham)	Mon-Wed				100
	Z Cars OB (13)	Mon-Fri				
	How Green Was My Valley	Sat-Sat (inc. travel)		Location D/N	100(zero39)	
41	Robin Hood	Mon-Fri			100(zero41)	
	Poldark C		Mon-Wed	D/N Painswick		
	Poldark D		Thurs/Fri	Cornwall	300	
	How Green OB	Tues-Fri			500	
42	How Green OB	Sat-Wed/Th		Wed= s/by		
	Robin Hood	Mon-Fri			100(zero42)	
	The Brothers(B'ham)	Mon-Wed				
	Poldark D		Sat-Thurs Fri	Cornwall Stage		
	Prince & Pauper	Mon-Fri			500	
43	North & South OB	Thurs-Sat		Shepperton	400(zero42) + 400 on site	
	Prince & Pauper	Mon-Fri				
	Poldark D		Mon-Wed Thurs/Fri	Stage LondonArea (Fri = s/by)		
44	Dr. Who 4L OB	Tues-Sat		Location	500(zero43)	
	The Brothers (B'ham)	Mon-Wed				
	Prince & Pauper	Mon-Fri				
45						
46	The Brothers (B'ham)	Mon-Wed				
47						
48	Our Mutual Friend	Mon-Fri				500
	The Brothers (B'ham)	Mon-Wed				
49	Our Mutual Friend	Mon-Fri				
50	Our Mutual Friend	Mon-Fri				
	The Brothers (B'ham)	Mon-Wed				

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

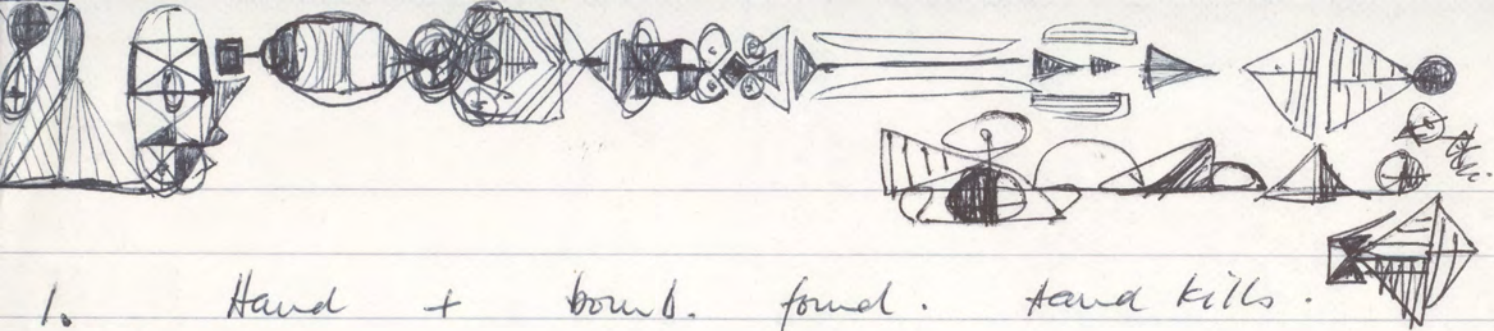
August 29th, 1975

DOCTOR WHO 4L: O.B. WEEK 44: STUDIO WKS. 47, 49 and 51

Derek Lightbody

As I mentioned to you the other week there will be a heavy use of CSO in this show and it may even be helpful for the CSO operator to be available before and during the O.B.

.....
Philip Hinchcliffe



1. Hand + bomb. found. Hand kills.
2. Hand trying to get at bomb. Bomb affecting people around it. Hand gets to bomb. ~~Hand becomes whole Alien~~
3. D. decides ~~has to power some~~ needs something from galaxy to combat the menace. goes off with S in Tarsis. Hand becomes whole Alien. Starts destruction etc.

D returns to find Earth 40 yrs on. No one remembers what's happened. Gov. happy. Doc. hunted on wanted list. ~~no sign of D~~

4. D finds Brig - 'old' - no memory. Dr realizes Alien ~~still~~ dominates planet - ~~is~~ unknown. Secret Areas - power Alien - at / near Zoo. puts power source out of action. Dr realizes not to go on - Alien has speeder ~~now~~ the process.
5. D. Action ~~starts~~ makes power source go funny. Animals get big. ~~(+1?)~~ D+S Chased by giant rats etc.

6. Mangle to reduce animals to size. but Alien has been clearing land site

Invitation and of other alien starts.
Do have to slow up their
spacehips — by using this fuel?
Galaxy — solves problem.

Everyone 'restored' to natural
situation. Tough.

September 2nd, 1975

Dear Douggie,

Hope you had a good holiday and are ready for the fray!

George is standing in for me until I return so please consult him on major matters. Janet Randenkovic is acting PUM.

Bob and I have discussed the rewrites required and I hope by the time you join you will have at least Episodes 1 and 2 and 3 in a reasonably polished state.

I look forward to seeing you on September 25th.

Yours,

.....
Philip Hinchcliffe

Douglas Camfield, Esq.,

Copy to: Philip Hinchcliffe



Ronnie Hazlehurst
O.SERIALS.D.TEL.
Nansi Davies

BRITISH BROADCASTING CORPORATION

BROADCASTING HOUSE LONDON W1A 1AA

TELEPHONE

CABLES:

TELEGRAMS: BROADCASTS LONDON TELEX

TELEX:

Reference: 01/CT/ BT

3rd September 1975

Dear Miss

We should like to commission **Geoffrey Burgon**
to write the incidental music ~~and opening and closing music~~ for our
television serial **DOCTOR WHO ! 'THE HAND OF FEAR'**.

For this contribution I suggest the following fee(s):

- (a) ~~XXXXXX~~
for the opening ~~and closing music~~
- (b) £ per minute for the incidental music

to cover composition, scoring and the right to record this music as
desired for world television and world showing to non-paying audiences.

If you find these terms acceptable, would you please sign and
return the enclosed duplicate of this letter?

Yours sincerely,

(Ben Travers)

Copyright Department

Miss
First Composers Company,
Pinewood Studios,
Iver Heath, Bucks.

I accept the terms and conditions hereinabove:

..... M. A. BLAKENEY Date: 8/10/75

WILL PRODUCERS PLEASE CHECK AND ADVISE ANY CHANGES
TO THIS SCHEDULE TO O.A. SERIALS DRAMA TELEVISION

From: Organising Assistant, Drama Serials, Television

Room No: 402 Threshold

Ext:

Date: 12.9.75

Subject: DRAMA SERIALS FILM & O.B. EFFORT

Week: 38 - 4

To: F.O.M. Ian Brindle
Costume Effort: Denver Hall
Make-up Effort: Jo Young
Properties: Bruce Messenger
Scene Men: Bert Davies
C.A. (S.C.) D.G. Tel.
O.A. Design 330 Sc. Blk.

Drama Serials Producers & P.U.M.s
Org. Serials
Asst. Servicing, Prog. Plan: Jancis Deacock
Senior Costume Designer, B'Ham: Mrs. Hawkins
Make-up Spur, N'Ham: Miss. G. Arthy
Assts. Prod. Prog. Planning (3)
Asst. O.B. Prog. Planning

Film and O.B. Effort planned or requested for Drama Serials (as at 12.9.75) is as follows:-

<u>WEEK</u>	<u>PROGRAMME</u>	<u>AGREED</u>	<u>REQUESTED</u>	<u>NOTES</u>	<u>MAN HOURS</u>	
					<u>Agreed</u>	<u>Requested</u>
38	Robin Hood	Mon-Fri			100 (zero 38)	
	4 Cars OB (11)	Sat-Tues				
39	Robin Hood	Mon-Fri			100 (zero 39)	
	Z Cars OB (12)	Sat-Wed			132 (zero 38)	
40	Robin Hood	Mon-Fri			100 (zero 40)	
	Brothers (B'Ham)	Mon-Wed				
	Z Cars OB (13)	Mon-Fri				100
	How Green Was My Valley	Sat-Sat (inc. travel)		Location D/N	100 (zero 39)	
41	Robin Hood	Mon-Fri			100 (zero 41)	
	Poldark C		Mon-Wed	D/N Painswick		
	Poldark D		Thurs/Fri	Cornwall		
	How Green OB	Tues-Fri			500	
42	How Green OB	Sat-Wed/Th		Wed=s/by		
	Robin Hood	Mon-Fri			100 (zero 42)	
	The Brothers (B'Ham)	Mon-Wed				
	Poldark D		Sat-Thurs Fri	Cornwall Stage 3 A/B	500 (zero 41)	
	Prince & The Pauper	Mon-Fri			500	
43	North & South OB	Thurs-Sat		Shepperton	400 (zero 42) + 400 on site	
	Prince & The Pauper	Mon-Fri				
	Poldark D		Mon-Thurs Fri	Stage 3 A/B London area D/N		

<u>WEEK</u>	<u>PROGRAMME</u>	<u>AGREED</u>	<u>REQUESTED</u>	<u>NOTES</u>	<u>MAN HOURS</u>	
					<u>Agreed</u>	<u>Requested</u>
44	Dr. Who 4L OB	Tues-Sat		Location 500(zero 43)		
	The Brothers (B'Ham)	Mon-Wed				
	Prince & The Pauper	Mon-Fri				
45						
46	The Brothers (B'Ham)	Mon-Wed				
47						
48	Our Mutual Friend	Mon-Fri			250(zero 47)	
	The Brothers (B'Ham)	Mon-Wed			250(zero 48)	
49	Our Mutual Friend	Mon-Fri				
50	Our Mutual Friend	Mon-Fri				
	The Brothers (B'Ham)	Mon-Wed				
51						
52	The Brothers (B'Ham)	Mon-Wed				
	Angels (B'Ham)		Mon-Tues			
53	Angels (B'Ham)		Mon-Tues			
1	The Brothers (B'Ham)	Mon-Wed				
2	Angels (B'Ham)		Mon-Tues			
3	The Brothers (B'Ham)	Mon-Wed				
4	Angels (B'Ham)		Mon-Tues			

Ruth Adams

Ruth Adams

From: H.C.D.Tel.

Room No. & 20
Building: 3019 T.C.

Ext.:

Date: 15th September 1975

Subject: SCREEN CREDIT: "DR. WHO" 4L Week 44

To: Philip Hinchcliffe

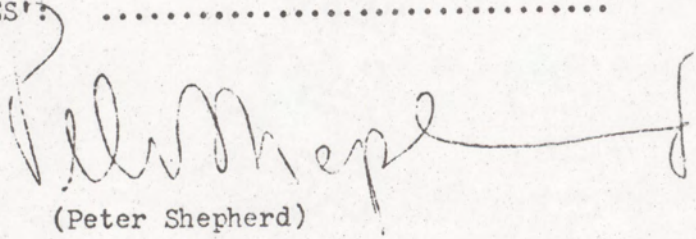
Copy to: Douglas Camfield
H.Serials D.Tel.
Barbara Lane

I would be obliged if the Costume Designer could be given a screen credit on
(each/~~single/first and last~~) episode of the above production to be worded:-

'COSTUME DESIGNER':Barbara Lane.....

'COSTUMES':

Thank you!


(Peter Shepherd)

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 30th September, 75

I would like to commission the following Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~
 (delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No:

02345/2061

Series Title and code:

DOCTOR WHO 4L

Target Delivery Date:

~~As soon as possible~~

as req. by the producer

Title and Episode Number (if applicable) of Proposed Script:

Episode One

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Guild Series
627

Signed

(Producer)

(Script Editor)

20 OCT 1975

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505, Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 30th September, 1975.

I would like to commission the following

Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~
(delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No:

02345/2062

Series Title and code:

DOCTOR WHO 4L

Target Delivery Date:

~~As soon as possible~~

Title and Episode Number (if applicable) of Proposed Script:

Episode Two

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

(Producer)

(Script Editor)

- 3 OCT 1975

bs

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505, Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 30th September, 1975.

I would like to commission the following Original ~~Dramatisation~~ ~~Adaptation~~ ~~Translation~~
(delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No:
02345/2063Series Title and code:
DOCTOR WHO 4LTarget Delivery Date:
As soon as possible

Title and Episode Number (if applicable) of Proposed Script:

Episode Three

Producer:
Philip HinchcliffeAuthor:
Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

Philip Hinchcliffe
(Producer)

(Script Editor)

20 OCT 1975

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505, Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 30th September, 1975.

I would like to commission the following Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~
(delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No:

02345/2064

Series Title and code:

DOCTOR WHO 4L

Target Delivery Date:

As soon as possible

Title and Episode Number (if applicable) of Proposed Script:

Episode Four

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

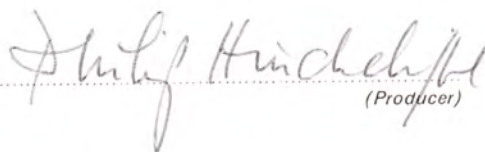
Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed


(Producer)

(Script Editor)

-20 OCT 1975

H. SERIALS D. TEL. -

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505, Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 30th September, 1975.

I would like to commission the following

Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~
(delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No:

02345/2065

Series Title and code:

DOCTOR WHO 4L

Target Delivery Date:

As soon as possible

Title and Episode Number (if applicable) of Proposed Script:

Episode Five

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed



(Producer)

(Script Editor)

22 OCT 1975

H. SERIALS, D. TEL. .

COMMISSIONING BRIEF

From: Philip Hinchcliffe

Room No. & Building: 505, Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 30th September, 1975.

I would like to commission the following Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~
(delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No: 02345/2066	Series Title and code: DOCTOR WHO 4L
Target Delivery Date: As soon as possible	

Title and Episode Number (if applicable) of Proposed Script:
Episode Six

Producer: Philip Hinchcliffe	Author: Robert Banks Stewart
---------------------------------	---------------------------------

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

Philip Hinchcliffe
(Producer)

(Script Editor)

-2 OCT 1975

PROG. TITLE				REHEARSAL ROOM BOOKING				
Episode(s) / Sub. Title				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				To:-		Room No. and Building		
Dept.				Studio Bookings		4047 T.C.		9
Production day(s) and date(s)				Dept. Org:		* Org. Serials D.Tel. 406 Threshold		1
Filming date(s)				Hse. Man. (T.R.R.)		S. 105, S.H.		1
Room No.				Ray Browne		Victoria Rd, N. Acton		1
Building				Joe Hughes		Victoria Rd, N. Acton		1
Tel. Ext.				Producer		Philip Hinchcliffe *		2
File Copy				Director		Douglas Camfield *		1
Date				1.10.75.				*

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:
One of these two copies, signed by the Producer, will be returned to Studio Bookings:
Finally Studio Bookings will confirm the booking:

(PART 2)
(PART 3)
(PART 4)

PART 1 Mark-up date(s): Wednesday 22nd October 1975

First reh. date: 25.10.75 Last reh. date: 27.10.75.

Details of Saturday afternoons or Sundays if required (state dates and times): Saturday 25th October 09.30-18.00

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, etc.): If a room in the North Acton Rehearsal Block is not available, please may we request as first choice of an outside room the St. Paul's Church Hall, Ladbroke Grove.

Signed Date 1.10.75.

(for Douglas Camfield)

PART 2 The following rehearsal facilities have been booked for this production

25th October 1975 at 601 Acton Block
26th October 1975 at 601 Acton Block
27th October 1975 at 601 Acton Block

Total no. of days 3 at 198 TOTAL INTERNAL COST

Facility

Code J30

Signed pp E.M.Tait Date 14th October 1975

Although every effort will be made to provide the actual rooms mentioned above, Asst. to H.S.M. Tel. (1) reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking.

Signed Date

PART 4 This is to confirm that your Rehearsal Room will be:

As Above at Acton Block

Signed pp E.M.Tait Date 14th October 1975

Phillip

P742 11/74
300 2771

REVISED: 2.10.75

P.A.O.B.s Ext: T.C.
O.B.s RECORDINGS for NETWORK

WEEK: 45

DATE	TIME	PROJ.No.	PROGRAMME	DEPT./PROD/Dir.	C/L	LOCATION	UNIT	TECHNICAL DETAILS	TX DATE
SAT		7345/5634 7345/1336 7345/6551 7345/1345 7345/	GRANDSTAND Rally Cross Racing Rugby League Event	OS/Tilling OS/Lakeland OS/Phillips OS/	1C 1C 1C 1C	Lydden Hill Haydock Park Wigan	LO.5. NT1(5), CRE. NT.2. SW.	LIVE TO INC. VTC/6HS/	1.11.
1st Nov.	0830-1700	7345/2811 2345/2061 7355/8419 7345/3581	Match of the Day Dr. Who (Inserts) Rugby Special World Cup Gymnastics	OS/Weeks DL/ OS/Taylor OS/Lang	1C 1C 2C 1C		LO1(5), MID. LMCR. WA. LO.4, MC.1, LO.2(3).	VTC/6HS/ VTC/6HT/ VTC/6HS/ VTC/6HS/	/MMRxc2 1.11. 1.11. /MLOx2
SUN		7045/1077 7345/1336 7145/4523	Smarts Easter Circus Rally Cross North Sea Oil On Stream	OE/Smith OS/Tilling OE/Gilbert	1C 1C 1C	Winkfield Lydden Hill Dyce Grangemouth	LO.3, MC.2. LO.5. SD(5). LO.21.	VTC/6HT/ VTC/6HS/ VTC/6HT/95448/MGW	/MLOx2 3.11.
MON		7145/4523	North Sea Oil On Stream	OE/Gilbert	1C	Dyce Grangemouth	SD(5). LO.21.	LIVE TO INC. VTC/6HT/95448/MGW	3.11.
TUES		7345/8008 2755/3869 5345/4445	Boxing Floodlit Rugby League Tonight	OS/Duncan NT/Lakeland CA/Clement	1C 2C 1C	Wembley	LO.6, MC.2. NT.2. MID.	VTC/6HS/ LIVE TO INC. VTC/6HT/99845 VTC/6HT/	4.11.
WED		7155/6003 3045/3515 7345/8007 1930-2130 7045/1034 7045/1035	International Fireworks Parents & Children 5 a side Soccer Mastermind x 2	OE/Cave FE/Foster OS/Weeks OE/Wright	2C 1C 1C 1C	Reading ? Manchester	LO.4, CRE, LO.2(1). LO.3. LO.6, MC.2. NT.1.	LIVE TO INC. VTC/6HT/ VTC/6HS/ VTC/6HT/99825/VR3000 VTC/6HT/99826/MMR	5.11. 5.11.
THUR		7155/6003 4145/5802	International Fireworks S'By Day Gala Performance	OE/Cave MP/Foy	2C 1C		LO.4, LO.2(1). LO.5.	VTC/6HT/ VTC/6HT/	
FRI		7345/6520	Racing -Interviews	OS/	1C	Cheltenham	LO.21, CRE, MID(5). LMCR.	LIVE	7.11.

DELIVERY NOTIFICATION*(Enter delivery date before despatch)*

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: **Philip Hinchcliffe**Room No. & Building: **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Copyright DepartmentDate of Brief: **30th September, 75**This is to notify delivery of the following: Original ~~Dramatisation/Adaptation/Translation~~**Doctor Who "The Seeds of Doom"**

Project No: 02345/2061	Series Title and code: DOCTOR WHO 4L
Target Delivery Date: As soon as possible	Actual Delivery Date: 2nd October, 1975

Title:

Episode One

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

Philip Hinchcliffe
(Producer)

(Script Editor)

15 OCT 1975

Philip

WILL PRODUCERS PLEASE CHECK AND ADVISE ANY CHANGES
TO THIS SCHEDULE TO O.A. SERIALS DRAMA TELEVISION

From: Organising Assistant, Drama Serials, Television

Room No: 402 Threshold

Ext:

Date: 3 October 1975

Subject: DRAMA SERIALS FILM & O.B. EFFORT

Week: 41 - 7

To: F.O.M. Ian Brindle
Costume Effort: Denver Hall
Make-up Effort: Jo Young
Properties: Bruce Messenger
Scene Men: Bert Davies
C.A. (S.C.) D.G. Tel.
O.A. Design 330 Sc. Blk.

Drama Serials Producers & P.U.M.'s
Org. Serials
Asst. Servicing, Prog. Plan: Janice Deacock
Senior Costume Designer, B'ham: Mrs. Hawkins
Make-up Spur, B'ham: Miss G. Arthy
Assts. Prod. Prog. Planning (3)
Asst. O.B. Prog. Planning

Film and O.B. Effort planned or requested for Drama Serials (as at 3.10.75) is as follows:-

WEEK	PROGRAMME	AGREED	REQUESTED	NOTES	MAN HOURS	
					Agreed	Requested
41	Robin Hood	Mon-Fri			100 (zero 41)	
	Poldark C		Mon-Wed	D/N Painswick		
	Poldark D		Thur/Fri	Cornwall		
	How Green OB	Tues-Fri			500	
42	How Green OB	Sat-Wed/Th		Wed=s/by		
	Robin Hood	Mon-Fri			100 (zero 42)	
	The Brothers (B'ham)	Mon-Wed				
	Poldark D		Sat-Thurs Fri	Cornwall Stage 3 A/B 500 (zero 41)		
	Prince & The Pauper	Thur/Fri			300 (zero 41)	
43	North & South OB	Thur-Sat		Shepperton	400 (zero 42) + 400 on site	
	Prince & The Pauper	Mon-Fri				
	Poldark D		Mon-Thurs Fri	Stage 3 A/B London Area D/N		
44	Dr. Who 4L OB	Thur-Sat				
	The Brothers (B'Ham)	Mon-Wed				
	Prince & The Pauper	Mon-Fri				
45						
46	The Brothers (B'Ham)	Mon-Wed				
47						
48	Our Mutual Friend	Mon-Fri			250 (zero 47) 250 (zero 48)	
	The Brothers (B'Ham)	Mon-Wed				
49	Our Mutual Friend	Mon-Fri				
50	Our Mutual Friend	Mon-Fri				
	The Brothers (B'Ham)	Mon-Wed				
	Dr. Who 4L (OB)	Sun-Wed (inc. travel)		? Dorset		

<u>WEEK</u>	<u>PROGRAMME</u>	<u>AGREED</u>	<u>REQUESTED</u>	<u>NOTES</u>	<u>MAN HOURS</u>	
					<u>Agreed</u>	<u>Requested</u>
51						
52	The Brothers (B'ham)	Mon-Wed				
	Angels (B'ham)		Mon-Tues			
53	Angels (B'ham)		Mon-Tues			
1	The Brothers (B'ham)	Mon-Wed				

Bill Adams

ACCEPTANCE/REJECTION NOTIFICATION**Philip Hinchcliffe**

(Enter acceptance or rejection date before despatch)

From: 505 Union House

Room No. & Building:

Telephone Extn: 30th September, 75

To: Copyright Department

Date of Brief:

Could you please ACCEPT/~~REJECT~~ the following Original ~~XXXXXXXXXXXXXXXXXXXX~~ Dramatisation/Adaptation/Translation
(delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No:

02345/2061

Series Title and code:

DOCTOR WHO 4L

Target Delivery Date:

As soon as possible

Actual Delivery Date:

2nd October, 1975

Acceptance/~~Rejection~~ Date:

3rd October, 1975

Title:

Episode One

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

(Producer)

- 9 OCT 1975

(Script Editor)

Accepted/Rejected by:

6th October 1975

Robin,

Robert Banks Stewart of
6 x 24-minute television scripts for the DOCTOR WHO serial
THE SEEDS OF DOOM

each,

P.L.Representation Ltd.,
33 Sloane Street,
London, SW1X 9NP.

vjf.

FROM: ASSISTANT PROGRESS DESK, STUDIO MANAGEMENT.

ROOM 4043 T.C.

PABX.

DEPARTMENT..... DRAMA SERIALS..... PRODUCTION..... DR. WHO 4L (OB.Inserts)..... PROJECT NO.2345/2061....

WEEK NO.50..... DATE....7.12.75.....

PRODUCER..... P.HINCHCLIFFE..... CONTRACT ASSISTANT..... NANSI DAVIES..... TECHNICAL MANAGER (1).....
 DIRECTOR..... D.CAMFIELD..... COSTUME DESIGNER..... BARBARA LANE..... SOUND SUPERVISOR.....
 DESIGNER..... J.BEAR..... MAKE-UP ARTIST..... ANN BRIGGS..... PROPERTY BUYER..... M.WATSON.....

As you may know, if services are to be provided at standard cost (i.e., normal P.B.E. rates), production information has to be received by the Programme Services departments by certain deadline dates. This Docket is to help you anticipate these deadline dates and it is essential that information is passed quickly to all concerned. If your programme is of a topical nature, it is of course most probable that your information will not be available by these deadline dates and that the additional charges set out in the Production Costing Guide will apply.

Project Numbers are supplied to me by Programme Planning. If they are incorrect, please let me have the amendment, as well as Programme Planning.

Requests for rehearsal rooms are now required by Studio Bookings 20 working days (4 calender weeks) before the first rehearsal date.

Deadline dates for Visual Effects information can be obtained from the Visual Effects Organiser on Ext. T.C.

STUDIO PRODUCTION DEADLINE DATES

	Scripts	Plan Agreed	Design Drgs.	Cons. Zero	Action Props.	Dressing Props.	Graphics: Filmed	Illust.	Plain	Artists	Costume	Make-Up	Final Plans
Information Due	-	13.11	21.11		27.11	27.11	14.11	21.11	26.11	21.11	24.11	21.11	-

Cancellation Dates:- Floor Manager..... DRAMA A.F.M. DRAMA Floor Assistant..... Scenic Projection.....

Date of Issue....21.10.75.....

ASSISTANT PROGRESS DESK

Acting Manager. Film Stages.
From: ~~Unit Manager Film Productions~~

Room No. &
Building: N.109. ~~XXXXXXS~~. Tel:

date: 7th October 1975.

Subject: STAGES AT EALING

To: Director Douglas Canfield.

Production: Dr. Who. 4L. Project No. 2345/2061

This is to confirm your booking on Stage(s)^{3B.}
From Thursday 6th November 1975. to For one day only.

Please note that the working day on the stages at T.F.S. is from 09.30 - 17.30 hours Monday to Friday, with one hour lunch break from 13.15 - 14.15 hours.
Regrettably there is no possibility of overruns or advance booking of overtime.
The canteen is open from 09.00 - 11.00; 12.00 - 14.15; 15.15 - 16.30.

It would be very helpful if you could let me have the following information, as soon as possible:-

1. A script and a shooting schedule
2. Dressing Rooms required. Give the names of the principle artists and number of crowd artists.
3. Will there be children on the stage?
4. Are animals involved?
5. Are firearms, explosives or any weapons to be used?
6. Are there valuable props? Do you need extra security?
7. Are there any special visual effects?
8. Will you be using wind, rain or snow machines?
9. Are practicals - gas; electricity or hot and cold water required?
10. Is there any action where the element of risk requires that a qualified Nurse be available?

I shall, of course, be only too pleased to be of assistance to you if there is any particular point you would want to discuss or on which you might need information. Please telephone.

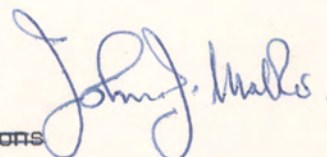
With your co-operation we may have a sporting chance of avoiding unnecessary and frustrating delays on the day(s). Thank you.

PH

(F.J. Court)

~~Unit Manager Film Productions~~

J.J.Walker.



DELIVERY NOTIFICATION*(Enter delivery date before despatch)*

- 1 H. Tel S.U.
2 C.A. (General) Drama Group
3 Copyright Department

From: **Philip Hinchcliffe**Room No. & Building: **505, Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Copyright DepartmentDate of Brief **50th September, 1975.**

This is to notify delivery of the following:

Original ~~Dramatisation~~ Adaptation/Translation**Doctor Who "The Seeds of Doom"**Project No:
02345/2062Series Title and code:
DOCTOR WHO 4LTarget Delivery Date:
As soon as possibleActual Delivery Date:
7th October, 1975.

Title:

Episode Two

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

Philip Hinchcliffe
(Producer)

(Script Editor)

15 OCT 1975

ACCEPTANCE/REJECTION NOTIFICATION

~~Philip Hinchcliffe~~ (Enter acceptance or rejection date before despatch)

From: 505, Union House

Room No. & Building:

Telephone Extn: 30th September, 1975.

To: Copyright Department

Date of Brief:

Could you please ACCEPT/~~REJECT~~ the following Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No:
02345/2062

Series Title and code:
DOCTOR WHO 4L

Target Delivery Date:
As soon as possible

Actual Delivery Date:
7th October, 1975.

Acceptance/~~Rejection~~ Date:
8th October, 1975

Title:

Episode Two

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed.....

(Producer)

(Script Editor)

Accepted/~~Rejected~~ by.....

-9OCT 1975

ACCEPTANCE/REJECTION NOTIFICATION*(Enter acceptance or rejection date before despatch)*
Philip HinchcliffeFrom: **505, Union House**

Room No. & Building:

Telephone Extn: **30th September, 1975.**

To: Copyright Department

Date of Brief:

Could you please ACCEPT/~~REJECT~~ the following Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

Doctor Who "The Seeds of Doom"Project No:
02345/2063Series Title and code:
DOCTOR WHO 4LTarget Delivery Date:
As soon as possibleActual Delivery Date:
8th October, 1975.

Acceptance/ Rejection Date: 8th October, 1975.

Title:

Episode ThreeProducer:
Philip HinchcliffeAuthor:
Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

Philip Hinchcliffe
 (Producer)

Robert Banks Stewart
 (Script Editor)

Accepted/Rejected by

Robert Banks Stewart

9 OCT 1975

1
2
3
4

DELIVERY NOTIFICATION*(Enter delivery date before despatch)*

- 1 H. Tel S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: **Philip Hinchcliffe**Room No. & Building: **505, Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Copyright DepartmentDate of Brief: **30th September, 1975.**

This is to notify delivery of the following:

Original ~~Dramatisation~~ ~~Adaptation~~ ~~Translation~~**Doctor Who "The Seeds of Doom"**Project No:
02345/2063Series Title and code:
DOCTOR WHO 4LTarget Delivery Date:
As soon as possibleActual Delivery Date:
8th October, 1975.

Title:

Episode ThreeProducer:
Philip HinchcliffeAuthor:
Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

Philip Hinchcliffe
(Producer).....
(Script Editor)

15 OCT 1975

Philip

9.10.75

Have checked up on this and the stage is in fact booked 5th & 6th November although only says 6th November on form. This is because we are not charged for day setting up unless pre-lights or lighting is required.
Graeme is contacting Ian Brindle re: camera man + lighting

THE BRITISH BROADCASTING CORPORATION

Broadcasting House, London, W1A 1AA

Telegrams and Cables: Broadcasts London Telex ★ Telex: 22182 ★ Telephone: 01-580 4468

AGREEMENT RELATING TO THE COMMISSIONING OF SPECIALLY WRITTEN TELEVISION SERIES AND SERIALS

Form Guild Series C

Name of Writer..... **ROBERT BANKS STEWART (c/o P.L. Representation Ltd.)**

I. IN CONSIDERATION of payment by the BBC to the Writer or his agent of a fee of.....
£..... each..... (payable as provided in II below)
the Writer hereby grants to the BBC the following rights in the **6 x 24½ minute television scripts**
for our DOCTOR WHO serial entitled THE SEEDS OF DOOM. For delivery as
required by the Producer. Project Nos. 23452061-2066.
(hereinafter called "the work"):-

- (1) The exclusive right to televise, during a period of 2 years from the date of delivery to the BBC of the full script (or of the last of the Writer's full scripts in any batch of not more than 13 programmes), a performance of the work once only, simultaneously or non-simultaneously, live and/or recorded, from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or alternatively in BBC-2 as the case may be.
- (2) The exclusive right to televise REPEAT PERFORMANCES of the work during a period of 2 years from the date of the initial BBC performance of the script (or of the last of the scripts commissioned from the Writer in any batch of not more than 13 programmes), subject to payment on broadcasting taking place of 50% of the initial BBC fee for each repeat given simultaneously or non-simultaneously, live and/or recorded, from all or any of the BBC's transmitters in BBC-1 (including BBC Wales) or alternatively in BBC-2 as the case may be.
- (3) During a period of 18 months from the initial BBC broadcast of the last of the scripts commissioned from the Writer in any batch of not more than 13 programmes, THE EXCLUSIVE RIGHT TO ACQUIRE AN OPTION TO PURCHASE THE EXCLUSIVE RIGHT TO TRANSMIT OR TO LICENCE THE TRANSMISSION OF RECORDINGS OF THE WORK IN ANY OVERSEAS TERRITORY during a period of 7 years from the date of the initial BBC broadcast subject to payment, if such option to purchase is acquired by the BBC, of (a) non-returnable area payments in the form of percentages of the Writer's initial fee to be made within such 18 months (or such longer period as may be agreed upon with the Writer or his agent), and (b) percentages of the BBC's gross receipts from the sale abroad of its telerecordings of the work, payable after sales have been achieved, as set out below:-

<u>Territory</u>	<u>Area Payment % of initial fee)</u>	<u>% of Gross Receipts</u>
U.S.A.	Nil	10%
Canada	15%	4%
Australia	15%	4%
Germany	30%	%
Rest of Europe	20%	5%
Alternative for individual areas in Rest of Europe :		
Italy	5%	5%
East Europe (including Yugoslavia, Albania and Greece)	5%	5%
Belgium, Holland and Luxembourg	10%	5%
Scandinavia	15%	5%
France and Monaco	5%	5%
Spain and Portugal	5%	5%
Irish Republic	2%	5%
Rest of World	Nil	5%

PROVIDED THAT (a) the area payment in the case of Canada or Australia shall not be less than £100 for 50 to 60 minutes, or pro rata for shorter lengths, AND (b) in the case of complete and original multiple part series and serials where all the episodes are written by the same author or joint authors and in which the copyright is owned entirely by such author or joint authors (or, if the complete and original multiple part series or serial exceeds six episodes, where the same author or joint authors have written at least six episodes), then the author or joint authors may if he or they so wish, at the time when his or their agreement is made with the BBC but not subsequently, withhold rights for Europe, but not for other areas, AND (c) in the case of co-productions the gross receipts shall be taken to be the average mean rate listed in the latest available figure in "Variety" but adjusted in respect of lapse of time after consultation with the Guild, or in the case of countries not listed by "Variety" the average mean rate for the country in question to be agreed upon between the BBC and the Guild.

(4) The BBC shall be free without further payment to use recordings of the work for:—

- (a) Private purposes of the BBC or for the purposes covered by this Agreement.
- (b) Televising brief excerpts in programmes of a historic or reminiscent nature or in trailer programmes.
- (c) Deposit, if the recording is considered of permanent interest, with the National Film Archive (being part of the British Film Institute) for preservation purposes and for private study on the Archive's premises by bona fide students.
- (d) Showing at television and film festivals.

II. Payment of the fee referred to in I. above shall be made as follows:—

- (1) Where a single script is commissioned by the BBC from the Writer, the fee is payable half on signature of this Agreement and half on acceptance by the BBC of the material as suitable for television.
- (2) Where more than one script is simultaneously commissioned by the BBC from the Writer, the full fee for the first script is payable on signature of this Agreement, and the first half fees for the remaining scripts (up to a maximum of a further 12) are payable on acceptance by the BBC of the first full script. The second half fees (after No. 1) will become payable as each script is accepted.
- (3) During a period of 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts) the Writer shall carry out such rewrites as the BBC may ask for, but if the BBC requires further alterations after 56 days from delivery of the script (or, if more than one script is simultaneously commissioned, from delivery of the last of such scripts), then the Writer shall be entitled to ask for payment of a further quarter fee before undertaking such further alterations. If these alterations do not make the script acceptable to the BBC for broadcasting, then (unless special arrangements to the contrary are mutually agreed) the Agreement with the Writer shall be terminated, the final quarter fee will not be payable, and the rights in the Writer's contribution will revert to him.

III. The Writer shall retain all rights in his script (subject to the terms of this Agreement) and in any characters (major or minor) dimensionally created by him for the series or serial. If any such dimensionally created character is subsequently used by the BBC in a major capacity in another programme not written by the original Writer, then the BBC shall be obliged to obtain the original Writer's prior consent and to negotiate a fee for such further use.

IV. The BBC will use its best endeavours to state within a month from delivery of a single script (or a month from delivery of the last of the commissioned scripts when two or more are commissioned simultaneously) whether a script is acceptable, or whether it requires any alterations to be undertaken by the Writer to make it acceptable for production, or whether it must abandon the script altogether (in which case all rights therein shall revert to the Writer and no further payments shall be due from the BBC).

V. When script alterations are necessary it is the intention of the BBC to make every effort to inform and to reach agreement with the Writer. Whenever practicable any necessary alterations (other than minor alterations) shall be made by the Writer. Nevertheless the BBC shall at all times have the right to make (a) minor alterations and (b) such other alterations as in its opinion are necessary in order to avoid involving the BBC in legal action or bringing the BBC into disrepute. Any decision under (b) shall be made at a level not below that of Head of Department. It is however agreed that after a script has been accepted by the BBC alterations will not be made by the BBC under (b) above unless (i) the Writer, if available when the BBC requires the alterations to be made, has been asked to agree to them but is not willing to do so and (ii) the Writer has had, if he so requests and if the BBC agrees that time permits if rehearsals and recording are to proceed as planned, an opportunity to be represented by the Writers' Guild of Great Britain (or if he is not a member of the Guild by his agent) at a meeting with the BBC to be held within at most 48 hours of the request (excluding weekends). If in such circumstances there is no agreement about the alterations then the final decision shall rest with the BBC. Apart from the right to make alterations under (a) and (b) above the BBC shall not without the consent of the Writer or his agent (which consent shall not be unreasonably withheld) make any structural alterations as opposed to minor alterations to the script, provided that such consent shall not be necessary in any case where the Writer is for any reason not immediately available for consultation at the time which in the BBC's opinion is the deadline from the production point of view for such alterations to be made if rehearsals and recording are to proceed as planned.

VI. The Writer hereby WARRANTS that he will not license or sell the work for use on television in any country during the period between signature of this agreement and 18 months after the date of the initial BBC performance of the last of the scripts commissioned from the Writer in any batch of not more than 13 programmes, or, if the BBC exercises rights under I (3) above, in any of the countries in question until the expiration of such rights, and he further warrants that the work shall be an original work which does not infringe the copyright or any other right of any other person and further that it contains no defamatory matter (provided however that the Writer shall not be liable for any defamatory matter which in the opinion of the BBC was included in the script without negligence or malice on his part).

VII. The above terms accord with those of the BBC/Writers' Guild of Great Britain current Agreement for Series and Serials, and the provisions of that Agreement relating to Definitions (clause 3), Merchandising Rights (clause 6 (b)), Credits (clause 7), Minimum Fees (clause 9), Reversion of Rights (clause 10 (e)), Arbitration (clause 14) and Conciliation (clause 15) shall apply to this Agreement.

Signed on behalf of the BBC by..... *B. J. Jennings*

Date..... *6.12.75*

Signed ~~by~~ or on behalf of the Writer..... *[Signature]*

Date..... *9 October 1975*

PROG. TITLE				MEMO			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
The Seeds of Doom				Carol Vigurs		Room No. and Building	
Proj. No(s)				7092 T.C.		No of Cop	
2345/2061							
Prod. Costing Wk(s)				Channel			
BBC1							
Dept.				Studio			
Drama Serials							
Production day(s) and date(s)				Week(s)			
OB 30th October - 3rd November inc.				44/5			
Filing date(s)				Week(s)			
Producer				Room No.		Building	
Director				505		Union House	
Designer				211		Threshold	
Philip Hinchcliffe				412		SB TC	
Douglas Camfield						Tel. Ext.	
Jeremy Bear						File Copy	
						Date	
						13.10.75.	

SUBJECT NOTES ON DISCUSSION WITH MR. SAMUELS RE. ATHELHAMPTON

Please find below a list of the various alterations to clauses in the contract re "The Mike Palin Show", should they arise again in a 'tailor-made contract' for "Dr. Who".

Many thanks for your advice and help, so far, on all this.

I shall be sending, as soon as possible, a letter indicating all location areas and facilities that have been offered and agreed.

NOTES ON DISCUSSION WITH MR. SAMUELS RE. ATHELHAMPTON
(He accepts the changes)

- 1) Has agreed to leave out clause 8 (c).
Philip Hinchcliffe (Producer) has agreed that he will mention use of Athelhampton in all Press handouts, both to national papers and Radio Times. But I have warned Mr. Samuels that this then would be at editorial discretion and that we have no control from there on.
- 2) Clause 2 (a) and 3; 4th line down.
We would like the words "in writing" left out and the following wording to be added after 5th line: "Mr. Cooke, or his authorised representative there at the time" or to this effect. This to be the same, with the last line clause 3.
- 3) Clauses 2 (b) (c) (d)
Will obviously be different as Mr. Cooke has agreed (b) the house is closed to the public; (c) he has offered facilities to cover this; (d) will mostly stay the same, subject to further discussion.
- 4) Clause 6 (b)
Mr. Cooke has agreed the possibilities of driving vehicles up to the front door if we should want to do this. This clause will be altered.
- 5) Clause 8 (b)
He has agreed this will go.

Clause 8 (ii)
O.B. not film, therefore no copy available. This clause will go.

/Cont'd

PROG. TITLE		DR. WHO (4L)			MEMO				
Episode(s) / Sub. Title		The Seeds of Doom			Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Proj. No(s)		2345/2061		Prod. Costing Wk(s)	Channel	Carol Vigurs		7092 T.C.	*
Dept.		Drama Serials		Studio					
Production day(s) and date(s)		30.10.-3.11.75.		Week(s)					
Filming date(s)				Week(s)					
Producer				Room No.	Building	Tel. Ext.	File Copy		
Director							Date 13.10.75.		
Designer							1 *		

SUBJECT ATHELHAMPTON

PAGE TWO

- 6) Clause 9 (c); 3rd line from bottom
Has agreed to leave out "threatened against him"
- 7) Clause 11 (a)
He wants to keep this in, but will add another clause to indicate "Mr. Cooke must make available the various parts of this land as agreed upon in the contract".

bb.

(Graeme Harper)
P.A. to Douglas Camfield

From: Chief Asst. (Drama) to H.Tel.Des.D.

Room no & Building: 373 Sc. Blk. TC Ext: Date: 13th October 1975

Subject: DRAMA SERIALS: "DR. WHO" 4L. "SEEDS OF DOOM" VTR: WEEKS 47/49/51 & O.B.'S & MODEL FILMING

Director: Douglas Camfield
Designer: Jeremy Bear

To: Philip Hincholiff

Copies to:

Douglas Camfield
Jeremy Bear
Org. Drama Serials
O.A. Drama Serials
George Gallaccio (PUM)
Script Editor
Design Manager
Asst. Design Manager
Asst. P.A. Servicing
P.A.(F.A.)
Asst. Production
Charles Carroll
Kenneth Lawson
A.i.C. Scenery Bkgs.
Derek Short

Studio Weight Information

Asst. (1) to H.S.M. Tel.
Manager St. Ops.
Construction Org.
Steve Stevenson
Vision Manager
Property Org.
Allocs. Org. Costume
Contracts Office
E.i.C. Elecs. H.S. Tel.
Ch. Asst. Film Ops.
Day Ops. Asst. Films
Tel. Transport Bkgs. Man.
Terry Sampson

MODEL FILMING (EALING) THURS. 6TH NOV. WEEK 45

A new gauze will be required for this. Cost: £30 approx.

1ST O.B. FOM. 27TH OCT. TO SAT. 1ST NOV. WEEKS 44/45

Ext. Office Building near Dorchester
Ext. Mansion & Grounds near Dorchester

C.V.O.'s for electric fences and notices, approx. 50 man hours & £50

2ND O.B. 11/12TH DEC. WEEK 50

Near Box Hill, Reigate

Ext. Base Hut	200		
Door to Reactor Room	60		
Snow Trench	-		
	<u>260 man hours</u>	<u>£260 mats</u>	<u>£50 props</u>

TOTAL O.B.'S AND FILM MAN HOURS: 310 man hours
£350 materials
£50 properties
TOTAL G.30: £400

EPISODES 1 & 2. VTR: TUES. 18TH NOV. WEEK 47 PROJ. NO: 2345/2061/2

STUDIO SETS

Antic Laboratory	150
Antic Crew Quarters	125
Antic Sick Bay	125
Antic Passages between buildings	150
Antic interior Reactor Room	200
Dunbar's Office	125
Ext. Snow Field + C.S.O.	-
	<u>875 = total man hours</u>

Total man hours 875
 Material Costs: £875
 Property Costs: £600
Total G.30: £1475

EPISODES 3 & 4. VTR: TUES. 2ND DEC. WEEK 49 PROJ. NO: 2345/2063/4

SERIES SETS

Dunbar's office (125)
 Sick Bay ? (125)

NEW SETS

Mansion Comp. Plant Lab.	
Main Greenhouse	
General Lab. Area	1175
Special Projects Lab.	
Amelia's Studio	125
Cottage int., Hall & Stairs	
Cottage int., Bedroom	200
	<u>1500 = total man hours</u>

Total man hours 1500
 Material Costs: £1450
 Property Costs: £ 900 possibly to include some long hire for Eps. 5 & 6
 Scaffolding: £ 100
TOTAL G.30: £2450

Production Unit Manager, Dr. Who

413 Threshold

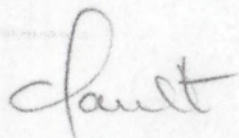
14.10.75

DR. WHO 4L : 02345/2061-6

Barbara Lane, 3005 TC

The budget for costumes on this programme is £2,000.
I have estimated that you would need five dressers for
the studio days and three for the OBs. Is this about
right?

Please let me know if you foresee any problems.

A handwritten signature in cursive script, appearing to read 'Janet', written in dark ink.

(Janet Radenkovic)

Production Unit Manager, Dr. Who

413 Threshold

14.10.75

DR. WHO 4L : 02345/2061-6

Richard Conway, 220 So. Blk. TC

Copy to: Anne Baugh
Philip Hinchcliff

The budget for this programme is 1900 manhours and £1,000.
This should cover all your work including any help given to
costume and make-up.

Please could you let me know as soon as possible if you
forsee any problems, so I can adjust other expenditure.

Janet Radenkovic

(Janet Radenkovic)

Production Unit Manager, Dr. Who

413 Threshold

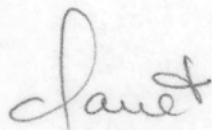
14.10.75

DR. WHO 4L : 02345/2061-6

Ann Briggs, E711 TC

The budget for postice on this programme is £400. I have estimated that you would need four assistants in the studio and three for the OBs. Is this about right?

Please let me know if you forsee any problems (once you have all the scripts!).



(Janet Radenkovic)

Production Unit Manager, Dr. Who

413 Threshold

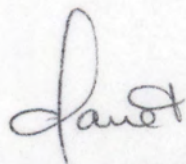
14.10.75

DR. WHO 4L : 02345/2061-6

Jeremy Bear, 412 Sc. Bk. TC

Copy to: Richard Wilmott
Philip Hinchcliffe

The budget for the above programme is 3000 manhours;
£5,000 for materials and dressing props and £1000 for
action props. If you foresee any problems (once you
have all the scripts!) please let me know and I'll try
and adjust other expenditure.



(Janet Radenkovic)

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

922 BT

Service BBC-1 Date of issue 14.10.75

Author if different
from Payee Robert Banks Stewart

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Number	29-36

Payee Name	37-64
	P.L. Representation Ltd.,

Cd.Cd.	Sc.
1-2	3-4
P6	

Un.Cd.
65-66

Address

33 Sloane Street,
London, SW1X 9NP.

Copy to: Philip Hinchcliffe
C.A.GEN.D.G.TEL.
O.SERIALS.D.TEL.

Project No.	Nom. A/C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
5-17	18-21	22-28	67-72	non-punch
023452061	£			DOCTOR WHO
023452062	£			6 x 24½-minute tv scripts - THE SEEDS OF DOOM
023452063	£			Full fee for episode 1
023452064	£			Full fee for episode 2
023452065	£			Full fee for episode 3
023452066	£			1st half fee for episode 4
	£			1st half fee for episode 5
	£			1st half fee for episode 6

Passed by

Certified duly performed on above date(s)

From: Assistant Head of Copyright

Room No. &
Building:

307, 16 Lang. St.

Tel.
Ext.:

date: 14.10.75

Subject: DOCTOR WHO

Brief of: 30.9.75

To: Philip Hinchcliffe

Copy to: H.TEL.S.U.
O.SERIALS.D.TEL.

Terms have been agreed as follows:-

Author: Robert Banks Stewart

Basic fee: £ each episode

Title: THE SEEDS OF DOOM

Type of Agreement: Guild Series C

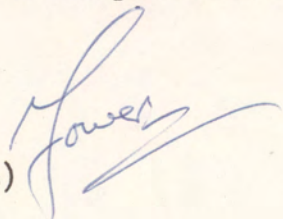
Project/Expenditure No: 02345/2061-2066

Overseas Rights: " " "

Duration: 6 x 24 $\frac{1}{2}$ -minutes

The fee is payable full fees for eps. 1, 2 and 3 now + 1st $\frac{1}{2}$ fees for eps. 4, 5 and 6 now, ~~xxxxxx~~ 2nd $\frac{1}{2}$ fees for remaining on acceptance of each.

Please let me have details of delivery and acceptance in due course.


(Ben Travers)

PROG. TITLE				ARTIST'S (CONTRIBUTORS) REQUISITION			
DR. WHO (4L)				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:		Room No. and Building	
The Seeds of Doom				Contracts Asst:		S.205 S.H.	
Proj. No(s)		Prod. Costing Wk(s)	Channel				
2345/2061-6			BBC1				
Dept.			Studio				
Drama Serials			TC4				
Production day(s) and date(s)			Week(s)				
1/2) 17th/18th November			47				
3/4) 1st/2nd December			49				
5/6) 15th/16th December			51				
O.B. (1) 30th Oct.-3rd Nov.			Week(s)				
(2) 7th/8th December			44/5				
			50				
			Room No.	Building	Tel. Ext.		
Producer			505	Union House		File Copy	
Director			211	Threshold		Date	
Designer			412	SB TC		14.10.75.	
RECORDING TIMES				PROGRAMME DURATION	25' per ep.	ALLOCATION FOR ARTISTS	£ 8500
19.30-22.00							
REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)							
O.B. (1)							
Saturday 25th October, 10.00-18.00, Room 603 Television Rehearsal Rooms							
Sunday 26th October, 10.00-18.00, Room 601 TRR							
Monday 27th October, 10.00-18.00, Room 601 TRR							
(Tuesday 28th October - DAY OFF)							
Wednesday 29th October - travel to location in Dorset and rehearse there.							
FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)							
O.B. Recording (1)							
Thursday 30th October - Monday 3rd November inc. (location in Dorset)							
Monday 3rd November (after recording) - travel back to London							
/Cont'd on sep. page							
NAME OF ARTIST/CONTRIBUTOR		(FOR USE OF CONTRACTS DEPT ONLY)		ROLE OR NATURE OF CONTRIBUTION		REMARKS	
Address and 'phone number						(State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)	
TOM BAKER agent:		f		The Doctor		Eps 1-6 + O.B. on 30th Oct.-3rd Nov. and 7th/8th Dec.	
5 overnights							
ELISABETH SLADEN agent:		f		Sarah Jane Smith		Eps 1-6 + O.B. (1) and (2)	
5 overnights							
TONY BECKLEY agent:		✓ OK Ep 1 f Ep 3 f Ep 4 f Ep 5 (OB) f Ep 5/6 (studio) f		Harrison Chase (eccentric plant-obsessed millionaire; lead part)		Ep. 1 (to be recorded in Ep.3's studio) Eps 3-6 + O.B. (1) (Booking for 5+6 to follow) /Cont'd	
5 overnights				special low. per ep.			
Signature of Producer/Director							

PROG. TITLE	DR. WHO (4L)		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Episode(s) / Sub. Title	The Seeds of Doom		This is not a complete cast list - booking for remaining characters to follow.	Page No. 2 *
Proj. No(s)	2345/2061-6			

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
HUBERT REES agent:	✓ OK t per ep.	John Stevenson (botanist leading Antarctic expedition; supporting part)	Eps 1 and 2 + O.B. (2) booking to follow. t
JOHN GLEESON Agent:	✓ OK t per ep	Charles Winlett (he begins to turn into a Crinoid at end of Ep.1; he's completely Crinoid by the middle of Ep.2) (Antarctic expedition member)	Eps 1 and 2 + O.B. (2) booking to follow. t
MICHAEL McSTAY agent:	✓ OK Ep1 t Ep2 - Sp. low t	Derek Moberley (Antarctic expedition member)	Ep. 1 (alive) Ep.2 (dead) + O.B. (2) booking to follow. t
KENNETH GILBERT agent: <i>confirmed</i>	✓ Ep1 t Ep3 t Ep4 t 3 overnights + single fare	Richard Dunbar (Deputy Administrator, World Ecology Bureau; supporting part) (O.B. only) + Ep4 Studio special low t	Eps 1, 3 and 4 + O.B. (1)
JOHN CHALLIS agent: 5 overnights	✓ Special high Ep1 t Ep2 - 6 t each Ep5+6 (O.B. only) t per ep. " (Studio) t "	Scorby (one of Chases' henchmen; 2nd lead)	Eps 1-6 + O.B.s (1) and (2) Studio big 5 t 6 t follow booking to follow
MARK JONES agent: 3 overnights + return fare	✓ Ep1 t Ep 2-4 t each Ep 5 (voice only) t	Arnold Keeler (Scorby's side-kick; supporting part) (he becomes Crinoid in Ep.4)	Eps 1-4 Ep. 5 and 6 (as voice only) + O.B. (1) and (2) booking to follow

Signature of Producer/Director:

Bruce Brown
(for Douglas Camfield)

PROG. TITLE				DR. WHO 4L				V.T. BOOKING			
Episode(s) / Sub. Title				1 - 6/6				RECORDING NO. VT. 41/1502146			
Proj. No(s)				02345/2061-6		Prod. Costing Wk(s)		Distribution		Denotes Recipient	
Dept.				DRAMA SERIALS		Studio		Thro:		Room No. and Building	
Production date(s)						Week(s)		Dept. Org.:		P. Wineman 406 Threshold	
Filming/O.B. date(s)						Week(s)		To:		F.A.C. 6055 T.C.	
Producer				Philip Hincholiffe		505		Building		Union	
Director				Douglas Camfield		211		Tel. Ext.		Threshold	
Designer										Date 14.10.75	
RECORDING				COLOUR/MONO				Source MIO			
Date and Times:				30 October - 3 November - Mobile Recording.				planning allocation			
Additional facilities:				Helical Scan Recording				Please supply VT. number.			
(tick as required)				Roll-back and mix.							
				Synchronous insert machine to playback							
				tape no							
				Special Instructions							
Specify machine type required for Helical Scan Recordings											
EDITING				hrs				CUT/ELECTRONIC			
Preferred date(s):											
Additional facilities											
TX DATE				FINAL DURATION							
SOUND DUB				via Studio				Date			
Length of				Hours for Rehearsal with Studio				(1 m/c)			
Time				Hours for Dub via Studio				(2 m/c's)			
Required				Hours for Review of Sound Dub				(1 m/c)			
				Hours for Dub Back to Master				(2 m/c's)			
				Hours for Final Review of Completed Programme				(1m/c)			
TRANSFER (tape to tape)				FROM		405		525		625	
				TO		Helical Scan		525		625	
Preferred Date(s)				Duration		COLOUR		MONO		recording number of transfer	
Special Instructions						COLOUR		MONO		VT /	
Specify machine type required for Helical Scan Recordings											
PLAYBACK											
Preferred date and time:											
Destination:				Viewer:				Accepted by Recording Unit F.A.C.			
Additional Information (include tape despatch instructions for helical scan recordings)								Date			
Signed				PABX				Room 6055 T.C.			
								Tel. Ext.			

Philip

PROG. TITLE DR. WHO 4E				V.T. BOOKING B02395				
Episode(s) / Sub. Title 1/6 & 2/6				RECORDING NO. VT.C / HT B02396				
Proj. No(s) 02345/2061-2		Prod. Costing Wk(s)	Channel	Distribution Thro: Dept. Org.: P. Wineman		Denotes Recipient Room No. and Building 406 Threshold		No of Cop 4
Dept. DRAMA SERIALS		Studio		To: F.A.C.		6055 T.C.		
Production date(s)		Week(s)		Production Office				④
Filming/O.B. date(s)		Week(s)						③
Producer Philip Hinchcliffe		Room No. 505	Building Union	Tel. Ext.		File Copy		1
Director Douglas Camfield		211	Threshold			Date 14.10.75		*

RECORDING		COLOUR/MONO Source TC 4						planning allocation
Date and Times:		Monday 17 Nov. & Tuesday 18 Nov. 1975 19.30 - 22.00 hrs.						
Additional facilities:		Helical Scan Recording (tick as required) Roll-back and mix. Synchronous insert machine to playback tape no Special Instructions						
Specify machine type required for Helical Scan Recordings		Shibadan						
EDITING		 hrs CUT/ELECTRONIC						
Preferred date(s):								
Additional facilities								
TX DATE		FINAL DURATION						
SOUND DUB		via Studio Date						
Length of		Hours for Rehearsal with Studio (1 m/c)						
Time		Hours for Dub via Studio (2 m/c's)						
Required		Hours for Review of Sound Dub (1 m/c)						
		Hours for Dub Back to Master (2 m/c's)						
		Hours for Final Review of Completed Programme (1m/c)						
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO	recording number of transfer VT /
		TO	Helical Scan	525	625	COLOUR	MONO	
Preferred Date(s)		Duration						
Special Instructions								
Specify machine type required for Helical Scan Recordings								
PLAYBACK								
Preferred date and time:								
Destination:		Viewer:						
Additional Information (include tape despatch instructions for helical scan recordings)								
Signed		PABX						

Accepted by Recording Unit F.A.C.
P. Mytton
Date 22.10.75
Room 6055 T.C.
Tel. Ext.

Philip

PROG. TITLE				V.T. BOOKING			
DR. WHO 4L				RECORDING NO. VT. C/44/B02698			
Episode(s) / Sub. Title				Distribution		Denotes Recipient	
3/6 & 4/6				Thro:		Room No. and Building	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Dept. Org.:		No of Cop	
02345/2063-4				P. Wineman		4	
Dept.		Studio		To:		4	
DRAMA SERIALS				F.A.C.		6055 T.C.	
Production date(s)		Week(s)		Production Office		3	
Filming/O.B. date(s)		Week(s)					
		Room No.	Building	Tel. Ext.			
Producer		505	Union			File Copy	
Director		211	Threshold			Date	
Designer						14.10.75	

RECORDING		COLOUR/MONO		Source		TC 4		planning allocation	
Date and Times:		Monday 1 Dec. and Tuesday 2 Dec. 1975							
19.30 - 22.00 hrs.									
Additional facilities:		Helical Scan Recording							
(tick as required)		Roll-back and mix.							
		Synchronous insert machine to playback							
		tape no							
		Special Instructions							
		Specify machine type required for Helical Scan Recordings						Shibaden	
EDITING				hrs		CUT/ELECTRONIC			
Preferred date(s):									
Additional facilities									
TX DATE		FINAL DURATION							
SOUND DUB		via Studio		Date					
Length of		Hours for Rehearsal with Studio						(1 m/c)	
Time		Hours for Dub via Studio						(2 m/c's)	
Required		Hours for Review of Sound Dub						(1 m/c)	
		Hours for Dub Back to Master						(2 m/c's)	
		Hours for Final Review of Completed Programme						(1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO		
		TO	Helical Scan	525	625	COLOUR	MONO		
Preferred Date(s)		Duration						recording number of transfer	
Special Instructions								VT /	
		Specify machine type required for Helical Scan Recordings							
PLAYBACK									
Preferred date and time:									
Destination:		Viewer:						Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)								Date	
Signed		PABX						Room 6055 T.C.	
								Tel. Ext.	

P. Hinchcliffe (5050)

PROG. TITLE DR. WHO 4L				V.T. BOOKING				
Episode(s) / Sub. Title 5/6 & 6/6				RECORDING NO. VT. C1644/302466				
Proj. No(s) 02345/2065-6		Prod. Costing Wk(s)	Channel	Distribution Thro: P. Wineman Dept. Org.: F.A.C.		Denotes Recipient Room No. and Building 406 Threshold 6055 T.C.		No of Cop 4 (4) (3)
Dept. DRAMA SERIALS		Studio		Production Office				
Production date(s)		Week(s)						
Filming/O.B. date(s)		Week(s)						
Producer Philip Hinchcliffe		Room No. 505		Building Union		Tel. Ext.		
Director Douglas Camfield		211		Threshold				
Designer						File Copy Date 14.10.75		1

RECORDING		COLOUR/MONO		Source		planning allocation	
Date and Times: Monday 15 Dec. and Tuesday 16 Dec. 1975 19.30 - 22.00 hrs.							
Additional facilities: (tick as required)		Helical Scan Recording		Roll-back and mix.			
		Synchronous insert machine to playback		tape no			
		Special Instructions					
Specify machine type required for Helical Scan Recordings		Shibaden					
EDITING		 hrs		CUT/ELECTRONIC			
Preferred date(s):							
Additional facilities							
TX DATE		FINAL DURATION					
SOUND DUB		via Studio		Date			
Length of		Hours for Rehearsal with Studio				(1 m/c)	
Time		Hours for Dub via Studio				(2 m/c's)	
Required		Hours for Review of Sound Dub				(1 m/c)	
		Hours for Dub Back to Master				(2 m/c's)	
		Hours for Final Review of Completed Programme				(1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration				recording number of transfer	
Special Instructions						VT /	
Specify machine type required for Helical Scan Recordings							
PLAYBACK							
Preferred date and time:							
Destination:		Viewer:				Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)						Date	
Signed		PABX				Room 6055 T.C.	
						Tel. Ext.	

From: Assistant Head of Copyright

Room No. &
Building:

307, 16 Lang. St.

Tel.
Ext.:

date:

14.10.75

Subject: DOCTOR WHO

Brief of:

30.9.75

To: Philip Hinchcliffe

Copy to:

H.TEL.S.U.
O.SERIALS.D.TEL.

Terms have been agreed as follows:-

Author: Robert Banks Stewart

Basic fee:

£ each episode

Title: THE SEEDS OF DOOM

Type of Agreement:

Guild Series C

Project/Expenditure No: 02345/2061-2066

Overseas Rights:

" " "

Duration: 6 x 24 $\frac{1}{2}$ -minutes

The fee is payable full fees for eps. 1, 2 and 3 now + 1st $\frac{1}{2}$ fees for eps. 4, 5 and 6 now, ~~xxxxxx~~ 2nd $\frac{1}{2}$ fees for remaining on acceptance of each.

Please let me have details of delivery and acceptance in due course.

(Ben Travers)

PROG. TITLE		DR. WHO (4L)		ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub. Title		The Seeds of Doom		Distribution		Denotes Recipient	
Proj. No(s)		2345/2063-4		To:		Room No. and Building	
Prod. Costing Wk(s)		Channel BBC1		Contracts Asst.:		S.H.	
Dept.		Drama Serials		Nansi Davies		S.205	
Production day(s) and date(s)		Studio					
Production date(s)		Week(s)					
Production date(s)		Week(s)		44/5			
Room No.		Building		Tel. Ext.		File Copy	
505		Union House				1	
211		Threshold				Date	
412		SB TC				15.10.75.	
Producer		Philip Hinchcliffe					
Director		Douglas Camfield					
Designer		Jeremy Bear					

RECORDING TIMES	PROGRAMME DURATION	25'	ALLOCATION FOR ARTISTS	£
-----------------	--------------------	-----	------------------------	---

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

O.B.(1) only

Wednesday 29th October - travel to Dorchester area and rehearse on location

Thursday 30th October - Monday 3rd November inc. - Recording + travel back after recording

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
DAVID MASTERMAN agent:	✓ OK Special low + prep.	Guard - 2nd-in-command of Harrison Chase's private army	Type 1 booking. Ep 3+4
5 overnights + single fare Signature of Producer/Director <i>Brian Brown</i> for Douglas Camfield			

Philip

PROG. TITLE				V.T. BOOKING			
DR. WHO 4L				RECORDING NO. VT. C/ 6HT/302196			
Episode(s) / Sub. Title				Distribution		Denotes Recipient	
Mobile Recording 1 - 6/6				Thro:		Room No. and Building	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Dept. Org.:		No of Cop	
02345/2061-6				P. Wineman		4	
Dept.		Studio		To:		4	
DRAMA SERIALS				F.A.C.		6055 T.C.	
Production date(s)		Week(s)		Production Office		3	
Filming/O.B. date(s)		Week(s)					
		Room No.	Building	Tel. Ext.			
Producer		505	Union			File Copy	
Director						Date	
Designer		211	Threshold			15.10.75	

RECORDING		COLOUR/MONO		Source		planning allocation	
Date and Times:							
Additional facilities:		Helical Scan Recording					
(tick as required)		Roll-back and mix.					
		Synchronous insert machine to playback					
		tape no					
		Special Instructions					
Specify machine type required for Helical Scan Recordings							
EDITING				hrs		CUT/ELECTRONIC	
Preferred date(s):							
Additional facilities							
TX DATE				FINAL DURATION			
SOUND DUB		via Studio		Date			
Length of		Hours for Rehearsal with Studio				(1 m/c)	
Time		Hours for Dub via Studio				(2 m/c's)	
Required		Hours for Review of Sound Dub				(1 m/c)	
		Hours for Dub Back to Master				(2 m/c's)	
		Hours for Final Review of Completed Programme				(1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		30XDELIXXX3XNOV.X1975X		Duration		3 x 90' tapes	
Special Instructions		Please could the MLO tapes be transferred to Shibaden as soon as poss. after 5 or 6 November.				VT / 9/11	
Specify machine type required for Helical Scan Recordings						Accepted by Recording Unit F.A.C.	
Shibaden							
PLAYBACK							
Preferred date and time:							
Destination:		Viewer:					
Additional Information (include tape despatch instructions for helical scan recordings)							
Signed		PABX				Date	
						Room 6055 T.C.	
						Tel. Ext.	

PROG. TITLE DR. HO (4L)				FILM OPERATIVES AND VEHICLE REQUIREMENTS			
Episode(s) / Sub. Title The Seeds of Doom				Distribution Thro: Org. Serials		Denotes Recipient Room No. and Building 406 Threshold	
Proj. No(s) 2345/2061		Prod. Costing Wk(s)	Channel BB1	Dept. Org.: Day Manager		* 7	
Dept. Drama Serials			Studio O.B.	To: Asst. Film Servicing		127 Sc. Blk. T.C.	
Production day(s) and date(s)			Week(s)	Transport Officer 1		M.011, Kendal Ave.	
Filing date(s) 30th October - 3rd November inc.			Week(s) 44/5	Production Office		505 Union Hse	
				If required to:			
				Make-up Allocation		E.801, T.C.	
				Costume Service Mgr.		3015, T.C.	
Producer Philip Hinchcliffe			Room No. 505	Building Union House	Tei. Ext.	File Copy 1	
Director Douglas Camfield			211	Threshold		Date 15.10.75.	
Designer Jeremy Bear			402	SB TC			

Code	VEHICLES	Code	VEHICLES	Code	ITEMS FOR TRANSPORT	Code	FILM OPERATIVES
a	Minibus (11 Passengers)	f	Make-Up Van(s)	k	Props	o	Film Ops.
b	Transit Vehicle (14 Passengers)	g	Prop Van	l	Scenery		
c	Coach	h	Self Drive Vehicle to carry goods	m	Greenery		
d	Land Rover	j	Other Vehicles	n	Loc. Tools and Equip.		
e	Costume Van						

Indicate requirements by entering the appropriate letters in the column headed Code. e.g. Prop Van to carry Greenery should be shown as gm.

Any site or load alteration must be confirmed. Transport will return a copy of the form as confirmation.

CODE	NO.	SEATING	DATE	TIME REQ	RETURN	Delivery/Pick Up Point/Load Dimensions and Weight/Special Requirements
c	1	52	29.10.	a.m.	3.11.	Coach to come from Dorchester area to pick up from T.C., return to Dorchester area, remain with unit over O.B. period (30th October - 3rd November inc.), return unit to London, and then return to Dorchester area. Precise details re times, locations etc. to follow. Pick-up point - Main Reception, Television Centre.
g	1		29.10.	11.00	3.11.	Prop van to load at Movement Control, TC at 11.00 a.m., to travel down to Dorchester area on 29th Oct. Van to remain with unit for duration of O.B.

Transport Budget Allocation £ **1125**

Signed Date Approved by **ORGANISER SERIALS DEPT.** Date

From Transport Officer, K.A.

This is to confirm the above booking for Filming Transport/Operatives.

It may/will be necessary to hire (vehicles)

Signed Date

DR. WHO (4L)

The Seeds of Doom

EPISODE ONE

02345/2061

R U N N I N G O R D E R

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
1		<u>TK Seq. 1 (35 mm)</u> <u>Opening titles</u>			S.O.F.
1	<i>Rec. on 16.12.</i>	<u>TK Seq. 2</u> <u>Ext. Antarctica</u>	DAY		S.O.F.
2		<u>Scene 1 (O.B.)</u> <u>Ext. Snow Trench</u>	DAY	CHARLES WINLETT DEREK MOBERLEY	
3	<i>Rec 16.12.</i>	<u>TK Seq. 3</u> <u>Ext. Camp.</u>	DAY		S.O.F.
4		<u>Scene 2</u> <u>Int. Arctic Lab.</u>	DAY	JOHN STEVENSON WINLETT MOBERLEY	
8		<u>Scene 3</u> <u>Int. Dunbar's</u> <u>Office</u>	DAY	RICHARD DUNBAR THE DOCTOR	
11		<u>Scene 4</u> <u>Int. Arctic Lab.</u>	DAY	STEVENSON WINLETT	
14	<i>✓ Rec.</i>	<u>Scene 5 (O.B.)</u> <u>Ext. The Mansion</u>	DAY		
15	<i>Rec. on 15/16.12</i>	<u>Scene 6</u> <u>Int. Plant <i>Greenhouse</i></u> <u>Library</u> <u>(To be recorded</u> <u>during Ep. 3)</u>	DAY	HARRISON CHASE HARGREAVES DUNBAR SCOREBY	
21		<u>Scene 7</u> <u>Int. Arctic Lab.</u>	NIGHT	WINLETT	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
23		<u>Scene 8</u> Int. Crew Quarters	NIGHT	STEVENSON MOBERLEY.	
24		<u>Scene 9</u> Int. Passage	NIGHT	STEVENSON	
25		<u>Scene 10</u> Int. Arctic Lab.	NIGHT	WINLETT STEVENSON	
26		<u>Scene 11</u> Int. Dunbar's Office	DAY	SIR COLIN THACKERAY DUNBAR	
27	Rec 16.12.	<u>TK Seq. 4</u> Ext. Camp	DAY		S.O.F.
28		<u>Scene 12 (O.B.)</u> Ext. Crew Quarters	DAY	MOBERLEY THE DOCTOR SARAH JANE SMITH	
30		<u>Scene 13</u> Int. Crew Quarters	DAY	THE DOCTOR SARAH JANE SMITH MOBERLEY	
31		<u>Scene 14</u> Int. Sick Bay	DAY	WINLETT THE DOCTOR STEVENSON	
34		<u>Scene 15</u> Int. Crew Quarters	DAY	SARAH MOBERLEY	
35		<u>Scene 16</u> Int. Passage Sick Bay	DAY	SARAH MOBERLEY THE DOCTOR STEVENSON	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
36		<u>Scene 17</u> Int. Arctic Lab.	DAY	MOBERLEY THE DOCTOR STEVENSON SARAH VOICE (OOV). ? John Reason	
39	✓	<u>Scene 18</u> Int. Sick Bay	DAY	MOBERLEY WINLETT	
40		<u>Scene 19 (O.B.)</u> Ext. Trench	DAY NIGHT.	THE DOCTOR SARAH STEVENSON	
42		<u>Scene 20</u> Int. Arctic Lab.	NIGHT	STEVENSON SARAH MOBERLEY THE DOCTOR	
47		<u>Scene 21</u> Int. Sick Bay	NIGHT	WINLETT	
48		<u>Scene 22</u> Int. Crew Quarters	NIGHT	STEVENSON MOBERLEY SARAH THE DOCTOR SCORBY ARNOLD KEELER	
53	begin	<u>Scene 23</u> Int. Sick Bay	NIGHT	THE DOCTOR SARAH WINLETT STEVENSON MOBERLEY	
		<u>/NB: No Scene 24/</u>			
55		<u>Scene 25</u> Int. Arctic Lab.	NIGHT	THE DOCTOR STEVENSON MOBERLEY	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
56		<u>Scene 26</u> Int. Passage	NIGHT	MOBERLEY WINLETT	
57		<u>TK Seq. 5 (35 mm)</u> Closing titles			S.O.F.

bb.
16.10.75.

PROG. TITLE				DR. WHO (4L)				TELECINE BOOKING REQUEST/AMENDMENT				
Episode(s) / Sub. Title				The Seeds of Doom (1/2)				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				Prod. Costing Wk(s)		Channel		Thro:-		Room No. and Building		
Dept.				Studio		TC4		Dept. Org.:		Org. Serials D.Tel. 406 Threshold		2
Production day(s) and date(s)				Week(s)		47		To:-		F.A.C. 6055 T.C.		②
Filming date(s)				Week(s)				Production Office				①
Producer				Philip Hinchcliffe		505		Building		Union House		File Copy
Director				Douglas Camfield		211				Threshold		
Designer				Jeremy Bear		412				SB TC		
				Room No.		Building		Tel. Ext.		Date 17.10.75.		

INSERTS into	Date(s)	No. of Machines		Rehearsal		Tx/Record		Film Dur.	Mins
		16mm	35mm	From	To	From	To		
Studio TC4	17.11.75.	1		1700	1800	1930	2030	5	ALLOCATION TK 27 TK 41
O.B. Location	18.11.75.	1		1700	1800	1930	2030		
TRANSFERS									
Film to VT									
Film to FR									
(Delete as appropriate)									
REVIEW									
VIP/Special									
(Delete as appropriate)									
Feed to Room No. Building Tel. Ext.									Accepted by Recording Unit F.A.C.
ADDITIONAL INFORMATION									P. Mylton Date 23.10.75 Room 6055 T.C. Tel. Ext.
N.B. Standard Colour Facilities will be allocated unless special requirements are indicated below: i.e. Mono/Neg/Cinemascope (Indicate Auto/Manual/Letterbox) /Variable Speed/Still Frame.									
Signed (Producer/Director/Organiser) Delete as appropriate									

PROG. TITLE				ARTIST'S (CONTRIBUTORS) REQUISITION			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				To:		Denotes Recipient	
The Seeds of Doom				Contracts Asst.:		Room No. and Building	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Nansi Davies		S.205	S.H.
2345/2061-6			BBC1				
Dept.		Drama Serials		Studio		0	
Production day(s) and date(s)		1/2) 17th/18th November		Week(s)		47	
3/4) 1st/2nd December				Week(s)		49	
5/6) 15th/16th December				Week(s)		51	
xxxxxOB (1) 30th Oct-3rd Nov.				Week(s)		44/5	
(2) 7th/8th December				Week(s)		50	
Room No.		Building		Tel. Ext.			
505		Union House					
211		Threshold					
Producer		Philip Hinchcliffe		File Copy		1	
Director		Douglas Camfield		Date		17.10.75.	
Designer							

RECORDING TIMES	19.30-22.00	PROGRAMME DURATION	25' x 6	ALLOCATION FOR ARTISTS	£ 8500
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REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

OB (1)

25th-27th October, Television Rehearsal Rooms

29th October - travel to Dorchester area and rehearse there

Studios - see schedule previously sent

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

OB (1)

30th October - 3rd November - Recording on location

3rd November - travel back to London after recording

Studios: see schedule previously sent

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
Michael Barrington agent: +5 overnights	✓OK Ep1 = Ep3 = Ep4 = Ep5 (OB only) + Special low per ep	Sir Colin Thackeray (Dunbar's boss at W.E.B.)	Ep.1,3,5, (2) x 6 26 (will confirm) Ep.4 - in OB (1) only
Sylvia Coleridge agent: 2 overnights 91 single fare London/Bournemouth	✓OK Ep3 + Ep4 +	Amelia Ducat (supporting role - eccentric flower painter)	Ep. 3 Ep. 4 + OB (1)
RAY BARRON agent: 2 overnights Single fare.	✓Ep5 OB only + Ep 5/6 = + per ep.	Sgt. Henderson	Ep 5 + 6 - blq for studio to follow VOB1
JOHN ACHESON home: 2 overnights Single fare	✓Ep 6 OB only + Ep 5 = + " 6 (voice only)	Raja Banesford	Ep 5 - blq to follow 6 (OB only)
Signature of Producer/Director Brian Brown			

PROG. TITLE				ARTIST'S (CONTRIBUTORS) REQUISITION			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
The Seeds of Doom - Ep.3				To: Room No. and Building			
Proj. No(s)				Contracts Asst.:			
2345/2063				Nansi Davies			
Prod. Costing Wk(s)				S.205 S.H.			
Channel				No of Cop			
BBC1				1			
Dept.				Studio			
Drama Serials				O.B.			
Production day(s) and date(s)				Week(s)			
Filming date(s)				Week(s)			
Room No.				Building			
505				Union House			
211				Threshold			
412				SB TC			
Tel. Ext.				File Copy			
				Date 17.10.75.			
Producer				Director			
Philip Hinchcliffe				Douglas Camfield			
Director				Designer			
Jeremy Bear							

RECORDING TIMES	PROGRAMME DURATION	25'	ALLOCATION FOR ARTISTS	£
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REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

O.B. (1)
 Sunday 2nd November - travel to Dorchester area
 Monday 3rd November - travel back to London after recording

O.B. (2)
 Saturday 6th December - travel to Reigate area
 Monday 8th December - travel back to London

postponed

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

O.B. (1)
 Monday 3rd November - Recording

O.B. (2): Sunday 7th December - Recording

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
Alan Chuntz agent: Ivor Kimmel	✓ <i>not used</i>	Chauffeur <i>BBQ - have 6th work + have back 7th</i>	Ep.3 - OB (1) and OB (2) only <i>Booking to film Will be doing stunt work.</i>
Terry Waber agent:		Stunt arranger. <i>Tony's double, to jump from height of 15</i>	Ep 3 OB only <i>Travel 6th Dec Rec + have back 7th + overnighter. per. Jane Reigate</i>
Harry Fielder	<i>Gyland</i>	<i>jump from height of 24 ft through glass (sugar) roof. in Studio</i>	Ep 4 <i>O/R 24/26/28.11. Rec 2nd Dec.</i>
			Ep 4. <i>O/R 26th-29th Studio 2nd.</i>

Signature of Producer/Director (for Douglas Camfield)

DR. WHO (4L)

The Seeds of Doom

EPISODE TWO

02345/2062

R U N N I N G O R D E R

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
1		<u>TK Seq. 1 (35 mm)</u> Opening titles			S.O.F.
1		<u>Scene 1 (Reprise)</u> <u>Int. Passage</u>	NIGHT	MOBERLEY WINLETT	
2		<u>Scene 2</u> Int. Crew Quarters	NIGHT	SCORBY KEELER	
4		<u>Scene 3</u> Int. Passage	NIGHT	SARAH MOBERLEY (DEAD)	
5		<u>Scene 4</u> Int. Arctic Lab.	NIGHT	THE DOCTOR STEVENSON SARAH	
7		<u>Scene 5</u> Int. Passage	NIGHT	SARAH STEVENSON MOBERLEY THE DOCTOR	
8		<u>Scene 6</u> Int. Sick Bay	NIGHT	THE DOCTOR	
9		<u>Scene 7</u> Int. Passage	NIGHT	STEVENSON SARAH THE DOCTOR	
10		<u>Scene 8</u> Int. Sick Bay	NIGHT	THE DOCTOR SARAH STEVENSON	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
12		Scene 9 (O.B.) Ext. Snow Waste	NIGHT	WINLETT	
13		Scene 10 Int. Crew Quarters	NIGHT	THE DOCTOR STEVENSON SARAH KEELER SCORBY	
10a.	Rec 15/16.12	Chase / Dumbai.			
15		Scene 11 (O.B.) Ext. Power Unit	NIGHT DAWN	WINLETT THE DOCTOR STEVENSON SARAH	
		Sc. 11a.	NIGHT.		
17		Scene 12 Int. Arctic Lab.	NIGHT DAY	SCORBY KEELER RADIO VOICE (OOV)	
19		Scene 13 (O.B.) Ext. Power Unit	DAY NIGHT	THE DOCTOR STEVENSON SARAH WINLETT	
20		Scene 14 Int. Arctic Lab. Sc 14a. Lab.	DAY NIGHT	SCORBY KEELER	
22		Scene 15 / 16 Int. Power Unit	DAY NIGHT	SARAH THE DOCTOR STEVENSON	
23		Scene 16 (INT.) Int. Power Unit Int.	NIGHT. DAY	THE DOCTOR SARAH STEVENSON WINLETT	
25		Scene 17 Int. Power Unit	DAY	WINLETT	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
26		<u>Scene 18</u> Int. Sick Bay	DAY DAWN	SCORBY KEELER MOBERLEY (DEAD)	
		Sc 18a EXT (OB)	DAWN	THE DOCTOR SARAH STEVENSON.	
30		<u>Scene 19</u> Int. Reactor Room	DAY	WINLETT	
31		<u>Scene 20</u> Int. Crew Quarters	DAY	THE DOCTOR SARAH KEELER SCORBY STEVENSON	
37		<u>Scene 21</u> Int. Passage	DAY	STEVENSON SCORBY	
38		<u>Scene 22</u> Int. Arctic Lab.	DAY	SCORBY STEVENSON	
40		<u>Scene 23</u> Int. Crew Quarters	DAY	THE DOCTOR SARAH KEELER SCORBY STEVENSON	
42		<u>Scene 24</u> Int. Power Unit	DAY	WINLETT (Now in almost mature Crinoid form)	
43		<u>Scene 25</u> Int. Crew Quarters	DAY	KEELER STEVENSON SCORBY THE DOCTOR SARAH	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
44		<u>Scene 26</u> Int. Passage	DAY	SCORBY KEELER SARAH	
45		<u>Scene 27 (O.B.)</u> Ext. Camp	DAY	SCORBY SARAH KEELER THE CRINOID (Winlett)	
46		<u>Scene 28</u> Int. Crew Quarters	DAY	THE DOCTOR STEVENSON	
48		<u>Scene 29</u> Int. Power Unit	DAY	SARAH SCORBY KEELER	
49		<u>Scene 30</u> Int. Crew Quarters	DAY	THE DOCTOR STEVENSON	
51		<u>Scene 31</u> Int. Power Unit	DAY	SCORBY SARAH KEELER	
53		<u>Scene 32</u> Int. Passage	DAY	THE CRINOID	
54		<u>Scene 33</u> Int. Crew Quarters	DAY	THE DOCTOR STEVENSON	
55		<u>Scene 34 (O.B.)</u> Ext. Camp	DAY	THE DOCTOR	
56		<u>Scene 35</u> Int. Arctic Lab.	DAY	STEVENSON THE CRINOID	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
57		<u>Scene 36 (O.B.)</u> Ext. Snow Waste	DAY	THE DOCTOR THE CRINOID	
58		<u>Scene 37</u> Int. Power Unit	DAY	THE DOCTOR SARAH THE CRINOID	
60		<u>Scene 38</u> 08 Ext. Power Plant	DAY	THE DOCTOR SARAH	
61		<u>Scene 39</u> Int. Power Unit	DAY	THE CRINOID	
62		<u>Scene 40 (O.B.)</u> Ext. Ridge	DAY	THE DOCTOR SARAH	
63		<u>Scene 41</u> Int. Power Unit	DAY	THE CRINOID	
64	Rec. on 16.12.75.	<u>TK Seq. 2</u> Ext. Camp (Model)	DAY		S.O.F.
64		<u>TK Seq. 3 (35 mm)</u> Closing titles			S.O.F.

bb.
17.10.75.

PROG. TITLE DR. WHO 4L				V.T. BOOKING			
Episode(s) / Sub. Title 1/6				RECORDING NO. VT. /			
Proj. No(s) 02345/2061		Prod. Costing Wk(s)	Channel	Distribution		Denotes Recipient	
Dept. DRAMA SERIALS		Studio		Thro: P. Wineman		Room No. and Building 406 Threshold	
Production date(s)		Week(s)		To: F.A.C.		6055 T.C.	
Filming/O.B. date(s)		Week(s)		Production Office			
Producer Director Designer		Room No. 505 211	Building Union Threshold	Tel. Ext.		File Copy Date 20.10.75	
						1	

RECORDING		COLOUR/MONO		Source		planning allocation	
Date and Times:				FILE			
Additional facilities: (tick as required)		Helical Scan Recording		Roll-back and mix.			
		Synchronous insert machine to playback		tape no			
		Special Instructions					
Specify machine type required for Helical Scan Recordings							
EDITING		8 hrs		CUT/ELECTRONIC		277/2175- 0900-1845	
Preferred date(s):		Either 17, 18, 19 Dec. or WEEK 52.					
Additional facilities		3 machines please.					
TX DATE		3		FINAL DURATION		25'	
SOUND DUB		via Studio		Sypher		Date 8 January 1976	
Length of		1		Hours for Rehearsal with Studio		130-1400 (1 m/c)	
Time		2		Hours for Dub via Studio		1400-1615 (2 m/c's)	
Required		1		Hours for Review of Sound Dub		1615-1645 (1 m/c)	
		2		Hours for Dub Back to Master		1645-1645 (2 m/c's)	
		1		Hours for Final Review of Completed Programme		11/1/76 { 1615-1645 (1 m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)				Duration		recording number of transfer	
Special Instructions						VT /	
Specify machine type required for Helical Scan Recordings							
PLAYBACK							
Preferred date and time:							
Destination:				Viewer:		Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)						Date 30/12/75	
Signed William Barker				PABX		Room 6055 T.C.	
						Tel. Ext.	

P. Hinchcliffe (SOS Union)

PROG. TITLE				V.T. BOOKING			
Episode(s) / Sub. Title				RECORDING NO. VT.			
DR. WHO 4L				C / 647 / 602808 / m4			
Proj. No(s)		Prod. Costing Wk(s)	Channel	Distribution		Denotes Recipient	
02345/2066-6				Thro: P. Wineman		Room No. and Building	
Dept. DRAMA SERIALS		Studio		Dept. Org.: F.A.C.		406 Threshold	
Production date(s)		Week(s)		To: F.A.C.		6055 T.C.	
Filming/O.B. date(s)		Week(s)		Production Office			
Producer		Room No.	Building	Tel. Ext.		File Copy	
Director		505	Union			Date	
Designer		211	Threshold			20.10.75	

RECORDING		COLOUR/MONO		Source		MLO		planning allocation	
Date and Times:		7 & 8 December 1975		- Mobile Recording No.2					
Additional facilities:		Helical Scan Recording		Please supply VT No. only.					
(tick as required)		Roll-back and mix.							
		Synchronous insert machine to playback							
		tape no							
		Special Instructions							
Specify machine type required for Helical Scan Recordings									
EDITING		hrs		CUT/ELECTRONIC					
Preferred date(s):									
Additional facilities									
TX DATE		FINAL DURATION							
SOUND DUB		via Studio		Date					
Length of		Hours for Rehearsal with Studio						(1 m/c)	
Time		Hours for Dub via Studio						(2 m/c's)	
Required		Hours for Review of Sound Dub						(1 m/c)	
		Hours for Dub Back to Master						(2 m/c's)	
		Hours for Final Review of Completed Programme						(1 m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO		
		TO	Helical Scan	525	625	COLOUR	MONO		
Preferred Date(s)		Duration						recording number of transfer	
Special Instructions		Please could these tapes be transferred to Shibaden as soon as possible.						VT /	
Specify machine type required for Helical Scan Recordings									
PLAYBACK									
Preferred date and time:									
Destination:		Viewer:						Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)									
Signed		Gilman Brooks		PABX				Date	
								Room 6055 T.C.	
								Tel. Ext.	

DR. WHO (4L)

The Seeds of Doom

EPISODE THREE

R U N N I N G O R D E R

on on ep
4 rec.

+ Sc. 6, Ep 1.

Sc. 18/20/22, Ep 5 + 11a
3/5/7/9

Sc 39, Ep 6

02345/2063

15.

+ all titles for all episodes.

~~on on ep 4 rec.~~

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
1		TK Seq. 1 (35 mm) Opening titles			S.O.F.
1	Rec. on 16.12.	TK Seq. 2 (Reprise) Explosion of Camp			S.O.F.
1		Scene 1 (OB) Ext. Camp	DAY	SARAH DR. CHESTER THE DOCTOR	
5	Rec on 15/16.12.	Scene 2 Int. Laboratory	DAY	HARRISON CHASE SCOREBY KEELER DUNBAR	
10	Rec on 15/16.12.	Scene 3 Int. Dunbar's Office	DAY	SIR COLIN THACKERAY THE DOCTOR SARAH DUNBAR	
13		Scene 4 Int. Special Projects Lab,	DAY	CHASE KEELER	
14	Record on 16.12.	Scene 5 (OB) Ext. Office Building	DAY	THE DOCTOR SARAH CHAUFFEUR	
15	Rec. on 15/16.12.	Scene 6 Int. Dunbar's Office	DAY	DUNBAR	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
16		<u>Scene 7 (O.B.)</u> Ext. Quarry track	DAY	THE DOCTOR SARAH CHAUFFEUR	
17		<u>Scene 8 (O.B.)</u> Int/Ext. Car	DAY	THE DOCTOR SARAH CHAUFFEUR	
19		<u>Scene 9 (O.B.)</u> Ext. Quarry track	DAY	THE DOCTOR SARAH CHAUFFEUR	
20		<u>Scene 10 (O.B.)</u> Ext. Hopper area	DAY	THE DOCTOR SARAH	
21		<u>Scene 11 (O.B.)</u> Ext. Quarry track	DAY	CHAUFFEUR	
22		<u>Scene 12 (O.B.)</u> Ext. Hopper area	DAY	SARAH CHAUFFEUR THE DOCTOR + Double	
25		<u>Scene 13 (O.B.)</u> Ext/Int. Car	DAY	THE DOCTOR SARAH	
27		<u>Scene 14</u> Int. Greenhouse Studio	DAY	AMELIA DUCAT THE DOCTOR SARAH	
30	✓	<u>Scene 15 (O.B.)</u> Ext. Country Road	DAY	THE DOCTOR SARAH	
31		<u>Scene 16</u> Int. Special Projects Lab.	DAY	CHASE KEELER	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
33	✓	Scene 17 (O.B.) Ext. Gatehouse	DAY	GUARD (NS) Ian Elliott	
34	✓	Scene 18 (O.B.) Ext. Main Gates	DAY	GUARD (NS) Ian Elliott THE DOCTOR SARAH	
35	✓	Scene 19 (O.B.) Ext. Main drive to House	DAY	THE DOCTOR SARAH GUARD Guards (NS) David Masterman Harry Fielder	
39	✓	Scene 20 (O.B.) Ext. Side Gardens area	DAY	THE DOCTOR SARAH SCORBY Guards (NS) Pad Gorman Bryan Nolan	
40		Scene 21 (Scene) Int. Great Hall	DAY	THE DOCTOR SARAH CHASE SCORBY Guards (NS) Pad Gorman Bryan Nolan	
42		Scene 22 Int. General Lab.	DAY	CHASE THE DOCTOR SARAH SCORBY Technicians (NS)	
45		Scene 23 Int. Special Projects Lab.	DAY	KEELER HARGREAVES	
46		Scene 24 Int. Main Green- house	DAY	THE DOCTOR SARAH CHASE SCORBY HARGREAVES	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
49		<u>Scene 25</u> Int. Special Projects Lab.	DAY	CHASE KEELER	
51	✓	<u>Scene 26 (O.B.)</u> Ext. Arches area	DAY	THE DOCTOR SARAH SCORBY	
53	✓	<u>Scene 27 (O.B.)</u> Ext. Rear of house	DAY	THE DOCTOR SARAH	
54	✓	<u>Scene 28 (O.B.)</u> Ext. Arches area	DAY	SCORBY Guards (NS) Dog	Pat Conman Harry Felder Bryan Nolan Pat Wilner (+dog)
55		<u>Scene 29 (O.B.)</u> Ext. Fountains area	DAY	THE DOCTOR SARAH	
57		<u>Scene 30</u> Int. Special Projects Lab.	DAY	CHASE KEELER	
58		<u>Scene 31 (O.B.)</u> Ext. Fountain area	DAY	SCORBY Guard (NS) Dog	
59	✓	<u>Scene 32 (O.B.)</u> Ext. Terrace area and high wall	DAY	THE DOCTOR SARAH SCORBY (oov)	
61	✓	<u>Scene 33 (O.B.)</u> Ext. Small stone building below terrace	DAY	THE DOCTOR	
62	✓	<u>Scene 34 (O.B.)</u> Ext. Terrace	DAY	SARAH	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
63	✓	Scene 35 (O.B.) Ext. Area of Gardens	DAY	SCORBY Guards (NS) <i>Pat Conman Harry Fielder</i>	
64	✓	Scene 36 (O.B.) Ext. Small stone building	DAY	THE DOCTOR	
65	✓	Scene 37 (O.B.) Ext. Promenade	DAY	SARAH THE DOCTOR	
66		Scene 38 Int. Special Projects Lab.	DAY	CHASE KEELER	
67	✓	Scene 39 (O.B.) Ext. Terrace	DAY	THE DOCTOR SARAH	
69	✓	Scene 40 (O.B.) Ext. Promenade. Bottom end	DAY	THE DOCTOR Guard (NS)	
70	✓	Scene 41 (O.B.) Ext. Woods	DAY	SARAH GUARD <i>(David Masterson)</i> Guard (NS) <i>Harry Fielder</i>	
73		Scene 42 (O.B.) Ext. Queen Victoria Avenue	DAY	THE DOCTOR Guard (NS)	
74	✓	Scene 43 (O.B.) Ext. Side of house entrance	DAY	THE DOCTOR	
75		Scene 44 Int. Corridor of house	DAY	THE DOCTOR	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
76	✓	Scene 45 (O.B.) Ext. Front of house	DAY	SCORBY GUARD <i>(David Masteman)</i> SARAH Guard (NS) <i>Harry Fielder</i>	
77		Scene 46 Int. Top of staircase	DAY	THE DOCTOR	
78		Scene 47 Int. Special Projects Lab.	DAY	CHASE KEELER SCORBY SARAH	
80		Scene 48 Ext. Roof of Lab.	DAY	THE DOCTOR	
81		Scene 49 Int. Special Projects Lab.	DAY	SARAH CHASE KEELER SCORBY	
81		TK Seq. 3 (35 mm) Closing titles			S.O.F.

PROG. TITLE DR. WHO 4L				V.T. BOOKING			
Episode(s) / Sub. Title 2/6				RECORDING NO. VT. /			
Proj. No(s) 02345/2062		Prod. Costing Wk(s)	Channel	Distribution Thro: Dept. Org.: P. Wineman		Denotes Recipient Room No. and Building 406 Threshold	
Dept. DRAMA SERIALS		Studio		To: F.A.C.		6055 T.C.	
Production date(s)		Week(s)		Production Office			
Filming/O.B. date(s)		Week(s)					
Producer Philip Hinchcliffe		Room No. 505	Building Union	Tel. Ext.		File Copy	
Director Douglas Camfield		211	Threshold			Date 20.10.75	
Designer						1	

RECORDING		COLOUR/MONO				Source		planning allocation	
Date and Times:									
Additional facilities: (tick as required)		Helical Scan Recording Roll-back and mix. Synchronous insert machine to playback tape no Special Instructions Specify machine type required for Helical Scan Recordings							
EDITING		 8 hrs				CUT/ELECTRONIC			
Preferred date(s):		WEEK 52 or WEEK 53.							
Additional facilities		3 machines please.							
TX DATE		24 Jan. WK.4				FINAL DURATION		25'	
SOUND DUB		via Studio Sypher				Date		9 January 1976	
Length of		.....				Hours for Rehearsal with Studio		 (1 m/c)	
Time		.....				Hours for Dub via Studio Sypher and shibaden		 (2 m/c's)	
Required		.....				Hours for Review of Sound Dub		 (1 m/c)	
		.....				Hours for Dub Back to Master		 (2 m/c's)	
		.....				Hours for Final Review of Completed Programme		 (1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO		
		TO	Helical Scan	525	625	COLOUR	MONO		
Preferred Date(s)		Duration				recording number of transfer			
Special Instructions						VT /			
Specify machine type required for Helical Scan Recordings									
PLAYBACK									
Preferred date and time:									
Destination:		Viewer:				Accepted by Recording Unit F.A.C.			
Additional Information (include tape despatch instructions for helical scan recordings)									
Signed William Bonles		PABX				Date			
						Room 6055 T.C.			
						Tel. Ext.			

P. Hinchcliffe (SOS U)

PROG. TITLE DR. WHO 4L				V.T. BOOKING			
Episode(s) / Sub. Title XXXXXX 1 - 6/6				RECORDING NO. VT.C / 647 / 602808 / m4			
Proj. No(s) 02345/2065-6		Prod. Costing Wk(s)	Channel	Distribution Thro: Dept. Org.: P. Wineman		Denotes Recipient Room No. and Building 406 Threshold	No of Cop 4
Dept. DRAMA SERIALS		Studio		To: F.A.C.		6055 T.C.	4
Production date(s)		Week(s)		Production Office			3
Filming/O.B. date(s)		Week(s)					
Producer Director Designer Philip Hinchcliffe Douglas Camfield		Room No. 505 211	Building Union Threshold	Tel. Ext.	File Copy Date 20.10.75		

RECORDING		COLOUR/MONO		Source MLO		planning allocation	
Date and Times:		7 & 8 December 1975 - Mobile Recording No.2					
Additional facilities: (tick as required)		Helical Scan Recording Please supply VT No. only. Roll-back and mix. Synchronous insert machine to playback tape no Special Instructions Specify machine type required for Helical Scan Recordings					
EDITING		 hrs		CUT/ELECTRONIC			
Preferred date(s):							
Additional facilities							
TX DATE		FINAL DURATION					
SOUND DUB		via Studio		Date			
Length of		Hours for Rehearsal with Studio				 (1 m/c)	
Time		Hours for Dub via Studio				 (2 m/c's)	
Required		Hours for Review of Sound Dub				 (1 m/c)	
		Hours for Dub Back to Master				 (2 m/c's)	
		Hours for Final Review of Completed Programme				 (1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration					
Special Instructions		Please could these tapes be transferred to Shibaden as soon as possible.					
		Specify machine type required for Helical Scan Recordings					
PLAYBACK							
Preferred date and time:							
Destination:		Viewer:					
Additional Information (include tape despatch instructions for helical scan recordings)							
Signed		PABX					
		Accepted by Recording Unit F.A.C.					
		Date					
		Room 6055 T.C.					
		Tel. Ext.					

P. Hinchcliffe (505 U)

U. TITLE				V.T. BOOKING			
DR. WHO 4L				RECORDING NO. VT. /			
Episode(s) / Sub. Title				Distribution Denotes Recipient			
6/6				Room No. and Building			
Proj. No(s)		Prod. Costing Wk(s)	Channel	Thro:	Room No. and Building		No of Cop
02345/2066				Dept. Org.:	P. Wineman 406 Threshold		4
Dept.		Studio		To:	F.A.C. 6055 T.C.		4
Production date(s)		Week(s)		Production Office			3
Filming/O.B. date(s)		Week(s)					
Producer		Room No.	Building	Tel. Ext.	File Copy		
Director		505	Union		Date		
Designer		211	Threshold		20.10.75		

RECORDING		COLOUR/MONO		Source		planning allocation	
Date and Times:							
Additional facilities:		Helical Scan Recording					
(tick as required)		Roll-back and mix.					
		Synchronous insert machine to playback					
		tape no					
		Special Instructions					
Specify machine type required for Helical Scan Recordings							
EDITING		8		hrs		CUT/ELECTRONIC	
Preferred date(s):		Any day during WEEK 3 or WEEK 4.					
Additional facilities		3 machines please.					
TX DATE		8		FINAL DURATION		25'	
SOUND DUB		via Studio		Sypher		Date 3 February 1976	
Length of		1		Hours for Rehearsal with Studio		(1 m/c)	
Time		1		Hours for Dub via Studio		(2 m/c's)	
Required		1		Hours for Review of Sound Dub		(1 m/c)	
		1		Hours for Dub Back to Master		(2 m/c's)	
		1		Hours for Final Review of Completed Programme		(1m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration					
Special Instructions		VT /					
Specify machine type required for Helical Scan Recordings							
PLAYBACK							
Preferred date and time:							
Destination:		Viewer:					
Additional Information (include tape despatch instructions for helical scan recordings)							
Signed		Gillian Beales					
		PABX					
		Accepted by Recording Unit F.A.C.					
		Date					
		Room 6055 T.C.					
		Tel. Ext.					

P. Hinchcliffe (5050)

PROG. TITLE				V.T. BOOKING			
DR. WHO 4L				RECORDING NO. VT. C/ 6HT/302945			
Episode(s) / Sub. Title 5/6 & 6/6				Distribution		Denotes Recipient	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Thro:		Room No. and Building	
02345/2065-6				Dept. Org.:		* 4	
Dept.		Studio		P. Wineman		406 Threshold	
Production date(s)		Week(s)		To:		6055 T.C.	
Filing/O.B. date(s)		Week(s)		F.A.C.		* ④	
				Production Office		③	
Producer		Room No.	Building	Tel. Ext.		File Copy	
Director		505	Union			1	
Designer		211	Threshold			Date	
						20.10.75	

RECORDING		COLOUR/MONO		Source		planning allocation	
Date and Times:		15 December - Reh. 16.00 - 18.00 hrs.		16 December - Rec. 19.30 - 22.00 hrs.			
Additional facilities: (tick as required)		Helical Scan Recording		Please could we have a VT m/c		BOTH DAYS	
		Roll-back and mix.		to play into studio.			
		Synchronous insert machine to playback		tape no			
		Special Instructions					
Specify machine type required for Helical Scan Recordings							
EDITING		 hrs		CUT/ELECTRONIC			
Preferred date(s):							
Additional facilities							
TX DATE		FINAL DURATION					
SOUND DUB		via Studio		Date			
Length of		Hours for Rehearsal with Studio				(1 m/c)	
Time		Hours for Dub via Studio				(2 m/c's)	
Required		Hours for Review of Sound Dub				(1 m/c)	
		Hours for Dub Back to Master				(2 m/c's)	
		Hours for Final Review of Completed Programme				(1 m/c)	
TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration				recording number of transfer	
Special Instructions						VT /	
Specify machine type required for Helical Scan Recordings							
PLAYBACK							
Preferred date and time:							
Destination:		Viewer:				Accepted by Recording Unit F.A.C.	
Additional Information (include tape despatch instructions for helical scan recordings)						Date	
Signed		PABX				Room 6055 T.C.	
						Tel. Ext.	

DELIVERY NOTIFICATION*(Enter delivery date before despatch)*

- 1 H. Tel S.U.
2 C.A. (General) Drama Group
3 Copyright Department

From: **Philip Hinchcliffe**Room No. & Building: **505, Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Copyright DepartmentDate of Brief: **30th September, 1975.**

This is to notify delivery of the following:

Original ☒ Dramatisation ☐ Adaptation ☐ Translation**Doctor Who "The Seeds of Doom"**

Project No:

02345/2064

Series Title and code:

DOCTOR WHO 4L

Target Delivery Date:

As soon as possible

Actual Delivery Date:

20.10.75 ✓

Title:

Episode Four

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

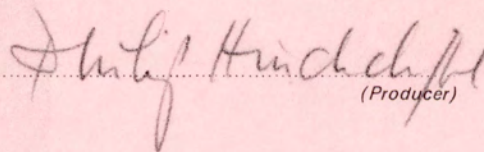
Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

*(Producer)**(Script Editor)*

28 OCT 1975

DELIVERY NOTIFICATION

(Enter delivery date before despatch)

- 1 H. Tel S.U.
2 C.A. (General) Drama Group
3 Copyright Department

From: **Philip Hinchcliffe**Room No. & Building: **505, Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Copyright DepartmentDate of Brief: **30th September, 1975.**

This is to notify delivery of the following:

Original ☒ Dramatisation ☐ Adaptation ☐ Translation**Doctor Who "The Seeds of Doom"**

Project No:

02345/2065

Series Title and code:

DOCTOR WHO 4L

Target Delivery Date:

As soon as possible

Actual Delivery Date:

20. 10. 75 ✓

Title:

Episode Five

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

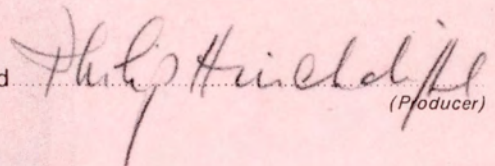
Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed



(Producer)

(Script Editor)

28 OCT 1975

DELIVERY NOTIFICATION*(Enter delivery date before despatch)*

- 1 H. Tel S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: Philip Hinchcliffe

Room No. & Building: 505, Union House

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.
3. Copyright Department

Date of Brief: 30th September, 1975.

This is to notify delivery of the following:

Original/Dramatisation/Adaptation/Translation

Doctor Who "The Seeds of Doom"

Project No:
02345/2066Series Title and code:
DOCTOR WHO 4LTarget Delivery Date:
As soon as possible

Actual Delivery Date:

20.10.75 ✓

Title:

Episode Six

Producer:
Philip HinchcliffeAuthor:
Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed.....
(Producer).....
(Script Editor)

28 OCT 1975

PROG. TITLE		DR. WHO (4L)		EXTRAS (WALK-ONS) REQUISITION			
Episode(s) / Sub. Title		The Seeds of Doom		Distribution		Denotes Recipient	
Proj. No(s)		2345/2063		To:		Room No. and Building	
Prod. Costing Wk(s)		Channel BBC1		Booking Assistant:		S.207, S.H.	
Dept.		Drama Serials		Phyllis Page		* 1	
Production day(s) and date(s)		Studio		O.B.			
Week(s)		44/5					
xxxxx Filming date(s)		29th October - 3rd November 1975		Room No.		Building	
Room No.		505		Union House		Tel. Ext.	
Director		Douglas Camfield		Threshold		File Copy	
Designer		Jeremy Bear		SB TC		Date 22.10.75.	

Recording Times

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

O.B.

Wednesday 29th October - travel to Dorset location

~~Sunday 2nd November - travel back to London after recording~~

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

O.B.

Thursday 30th October - Sunday 2nd November - Recording on location

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
✓ Patrick Milner + his dog, Tarquin	A.P.P.	✓ WOI	29.10. - 2.11.75.
✓ Pat Gorman	A.P.P.	✓ WOI	29.10. - 2.11.75.
✓ Ian Elliot	A.P.P.	✓ WOI	29.10. - 2.11.75.
✓ Brian Nolan	A.P.P.	✓ WOI	29.10. - 2.11.75.
✓ Harry Fielder	A.P.P.	✓ WOI	29.10. - 2.11.75.
As they are playing Guards in a private army, their hair must be neat (i.e. not long, but not <u>very</u> short!)			
5 overnights Single fare Dorchester/London			
(Signed) <i>Brian Brown</i>		for <i>xxxxx</i> Director	

DR. WHO (4L)

The Seeds of Doom

EPISODE FOUR

02345/2064

R U N N I N G O R D E R

If not recorded
on Ep 3 day do:

Ep 5, Sc 18, 20, 22,

Ep 6 - Sc 39
all titles for all episodes
11a, 3, 5, 7, 9, 15

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
1		<u>TK Seq. 1 (35 mm)</u> Opening titles			S.O.F.
1	Record on 1/12.75.	<u>Scene 1</u> Int. Special Projects Lab.	DAY	THE DOCTOR SARAH CHASE SCORBY KEELER GUARD (NS) + double for Tom	
5	✓	<u>Scene 2 (O.B.)</u> Ext. Promenade stone building	DAY	THE DOCTOR SARAH	
6		<u>Scene 3</u> Int. Special Projects Lab.	DAY	CHASE KEELER SCORBY	
8		<u>Scene 4</u> Int. Corridor	DAY	THE DOCTOR	
9		<u>Scene 5</u> Int. Special Projects Lab.	DAY	HARGREAVES KEELER CHASE	
10	✓	<u>Scene 6 (O.B.)</u> Ext. Promenade stone building	DAY	SARAH GUARDS (NS) SCORBY (OOV)	Ian Elliott Bryan Nolan
11	✓	<u>Scene 7 (O.B.)</u> Ext. House	DAY	HARGREAVES CHASE KEELER	
12		<u>Scene 8</u> Int. Special Projects Lab.	DAY	THE DOCTOR SCORBY	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
14	✓	Scene 9 (O.B.) Ext. Cottage	DAY	HARGREAVES CHASE KEELER	
15		Scene 10 Int. Corridor	DAY	THE DOCTOR SCORBY	
16	Record on 15/16.12	Scene 11 Int. Fertilisation Room <i>Computer Cuckoo</i>	DAY	THE DOCTOR SCORBY GUARD (NS)	<i>Bryan Nolan</i>
18	✓	Scene 12 (O.B.) Ext. Promenade stone building	NIGHT	SARAH	
19		Scene 13 Int. Cottage Bedroom	NIGHT	HARGREAVES KEELER CHASE	
22	✓	Scene 14 (O.B.) Ext. Grounds	NIGHT	SARAH	
23		Scene 15 Int. General Lab.	NIGHT	SCORBY CHASE	
24	✓	Scene 16 (O.B.) Int. Gatehouse	NIGHT	GUARD - <i>David Masternah</i> AMELIA	
25		Scene 17 Int. General Lab.	NIGHT	CHASE SCORBY	
26	✓	Scene 18 (O.B.) Int. Gatehouse	NIGHT	GUARD - <i>David Masternah</i> AMELIA	
27		Scene 19 Int. General Lab.	NIGHT	CHASE SCORBY	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
28	Rec on 15/16.12	Scene 20 (C.D.) Int. Cottage downstairs.	NIGHT	SARAH	
29		Scene 21 Int. Cottage Bedroom	NIGHT	SARAH KEELER HARGREAVES	
32		Scene 22 Int. Cupboard	NIGHT	SARAH HARGREAVES (VO)	
33		Scene 23 Int. Fertilisation Room	NIGHT	THE DOCTOR	
34		Scene 24 (C.D.) Int. Great Hall Library	NIGHT	AMELIA CHASE SCORBY	
37		Scene 25 Int. Cottage Bedroom	NIGHT	SARAH KEELER	
38	Record 15/16.12.	Scene 26 <i>Compost/usher</i> Int. Fertilisation Room	NIGHT	THE DOCTOR CHASE GUARD (NS) - Bryan Nolan	
41		Scene 27 Int. Corridor Complex	NIGHT	SCORBY AMELIA SARAH GUARD 7 <i>Harvey Fielder</i>	
44	Record 15/16.12	Scene 28 Int. Fertilisation Room <i>Compost/usher</i>	NIGHT	THE DOCTOR CHASE GUARD (NS) - Bryan Nolan	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
45	✓	Scene 29 (O.B.) Ext. Road	NIGHT	AMELIA SIR COLIN DUNBAR	
47		Scene 30 Int. Cottage Bedroom	NIGHT	HARGREAVES KEELER (now total Krynoid)	
48	Record 15/16.12.	Scene 31 C.C. Int. Fertilisation Room	NIGHT	THE DOCTOR	
49		Scene 32 Int. Corridor Complex	NIGHT	SARAH GUARDS (NS) Pat + Bryan.	
50	Record 15/16.12.	Scene 33 C.C. Int. Fertilisation Room	NIGHT	THE DOCTOR	
51		Scene 34 Int. Corridor Complex	NIGHT	SARAH THE DOCTOR	
52	Record 15/16.12.	Scene 35 C.C. Int. Fertilisation Room	NIGHT	THE DOCTOR SARAH	
53		Scene 36 Int. Cottage Bedroom	NIGHT	THE KRYNOID	
08 Sep 11. Night - the Krynoid emerging from Cottage					
54	Rec on 15/16.12.	Scene 37 (O.B.) Int. Great Hall	NIGHT	CHASE DUNBAR HARGREAVES SCORBY	
57	✓	Scene 38 (O.B.) Ext. House	NIGHT	DUNBAR SCORBY GUARDS (NS) David Hastings Pat forman	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
58		<u>Scene 39</u> Int. Cottage	NIGHT	THE DOCTOR SARAH	
59	✓	<u>Scene 40 (O.B.)</u> Ext. Wood	NIGHT	DUNBAR	
40a - Dr/Sarah - rec on 15/16.12 - Downstairs Cottage					
60	✓	<u>Scene 41 (O.B.)</u> Ext. Cottage	NIGHT	THE DOCTOR SARAH	
61	✓	<u>Scene 42 (O.B.)</u> Ext. Another part of the woods	NIGHT	DUNBAR THE CRINOID (2man)	
63	✓	<u>Scene 43 (O.B.)</u> Yet another part of the woods	NIGHT	THE DOCTOR SARAH	
64	✓	<u>Scene 44 (O.B.)</u> Ext. Dunbar area	NIGHT	DUNBAR THE CRINOID	
65	✓	<u>Scene 45 (O.B.)</u> Ext. Outskirts of wood	NIGHT	SCORBY GUARDS (NS) Pat + Bryan	
66	✓	<u>Scene 46 (O.B.)</u> Ext. Dunbar area	NIGHT	DUNBAR THE CRINOID	
67	✓	<u>Scene 47 (O.B.)</u> Ext. Another part of the woods	NIGHT	THE DOCTOR SARAH	
68	✓	<u>Scene 48 (O.B.)</u> Ext. Dunbar area	NIGHT	THE CRINOID THE DOCTOR SARAH	
68		<u>TK Seq. 2 (35 mm)</u> Closing titles			S.O.F.

DR. WHO (4L)

The Seeds of Doom

EPISODE FIVE

R U N N I N G O R D E R

Record (on on 16th)
Ep 1, Sc 6.
2, Sc 10a.
3, 3 & 6.
4, 37, 40a, 20.

CSO may be
done on separate
recording.

02345/2065

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
1		TK Seq. 1 (35 mm) Opening titles			S.O.F.
1	✓	Scene 1 (O.B.) Ext. Grounds	NIGHT	THE CRINOID THE DOCTOR SARAH SCORBY GUARDS (NS) <i>Pat + Gorman + Brian Nolan</i>	
3		Scene 2 Int. Cottage	NIGHT	THE DOCTOR SARAH SCORBY CHASE (VO)	
4	<i>Rec. 12.12.</i>	Scene 3 Int. Laboratory	NIGHT	CHASE	
5		Scene 4 Int. Cottage	NIGHT	SCORBY <i>' DR SARAH.</i>	
6	<i>Rec 12.12.</i>	Scene 5 Int. Laboratory	NIGHT	CHASE	
7		Scene 6 Int. Cottage	NIGHT	THE DOCTOR SCORBY CHASE (VO) <i>+ ? Sarah.</i>	
8	<i>Rec 12.12</i>	Scene 7 Int. Laboratory	NIGHT	CHASE	
9		Scene 8 Int. Cottage	NIGHT	THE DOCTOR SARAH SCORBY THE CR INOID (CSO)	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
15	Rec 2.12.	Scene 9 Int. Laboratory	DAY	CHASE HARGREAVES	
16	✓	Scene 10 (O.B.) Ext. Grounds	DAY	CHASE	
17		Scene 11 Int. Cottage	DAY	THE DOCTOR SARAH SCORBY THE CRINOID (CSO)	
	Rec 2.12	11a - Scorby chucking bottle out of window			
19	✓ ✓	Scene 12 (O.B.) Ext. Grounds +12a (O.B.)	DAY	THE CRINOID (CSO) CHASE THE DOCTOR THE DOCTOR./CHASE.	
20		Scene 13 Int. Cottage	DAY	SARAH SCORBY GUARDS (NS)	
21	✓	Scene 14 (O.B.) Ext. Grounds	DAY	THE DOCTOR THE CRINOID (CSO)	In Studio
22	Rec 2.12.	Scene 15 Greenhouse	DAY	SARAH SCORBY HARGREAVES	
23	✓	Scene 16 (O.B.) Ext. Grounds	DAY	CHASE THE CRINOID (CSO)	Studio
24	7 Rec in Studio b.	Scene 17 (O.B.) Ext. Street	DAY	THE DOCTOR	
25	Rec. on 2.12.	Scene 18 Dunbar's Office	DAY	THE DOCTOR SIR COLIN CAPTAIN BERESFORD SECRETARY (NS)	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
28		Scene 19 Int. Greenhouse	DAY	SARAH	
29	Rec on 2-12 15/16th.	Scene 20 Int. Dunbar's Office	DAY	THE DOCTOR ? Beresford/Sullivan	
30		Scene 21 Int. Greenhouse	DAY	SARAH	
31	Rec on 2-12 15/16th.	Scene 22 Int. Dunbar's Office	DAY	THE DOCTOR ? Beresford/Sullivan	
32	✓	Scene 23 (O.B.) Ext. Grounds	DAY	THE CRINOID (SSG) - Studio CHASE	
33		Scene 24 Int. Greenhouse	DAY	SARAH SCORBY HARGREAVES	
36	✓	Scene 25 (O.B.) Ext. Grounds	DAY	SARAH SCORBY CHASE GUARD (NS) Pat Gorman dead.	
38		Scene 26 Int. Greenhouse	DAY	CHASE SCORBY SARAH ? Hargreaves.	
42	✓ ✓	+ OB 329 12a - DR/HENDERSON Scene 27 (O.B.) Ext. Grounds	DAY	THE DOCTOR SGT. HENDERSON GUARD (NS)	
44		Scene 28 Int. Greenhouse	DAY	HARGREAVES SARAH SCORBY CHASE THE DOCTOR HENDERSON	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
48		<u>Scene 29</u> Int. Corridor	DAY	THE DOCTOR SARAH SCORBY HENDERSON	
49		<u>Scene 30</u> Int. Greenhouse	DAY	THE DOCTOR SARAH SCORBY HENDERSON	
50		<u>Scene 31</u> Int. Corridor	DAY	THE DOCTOR SARAH SCORBY HENDERSON CHASE	
51	✓	<u>Scene 32 (O.B.)</u> Ext. Courtyard	DAY	THE DOCTOR SARAH SCORBY HENDERSON	
52		<u>Scene 33</u> Int. Corridor	DAY	CHASE	
53	✓	<u>Scene 34 (O.B.)</u> Ext. Courtyard	DAY	THE DOCTOR SARAH SCORBY HENDERSON THE CRINOID (CSO) - Studio	
54		<u>Scene 35</u> Int. Corridor	DAY	CHASE THE DOCTOR (VO)	
54		<u>TK Seq. 2 (35 mm)</u> Closing titles			S.O.F.

ACCEPTANCE/REJECTION NOTIFICATION

Philip Hinchcliff (Enter acceptance or rejection date before despatch)

From: 505, Union House

Room No. & Building:

Telephone Extn: 30th September, 1975.

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX
Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No:

02345/2064

Series Title and code:

DOCTOR WHO 4L

Target Delivery Date:

As soon as possible

Actual Delivery Date:

20.10.75

Acceptance/Rejection Date:

22.10.75 ✓

Title:

Episode Four

Producer:

Philip Hinchcliff

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

pay and 1/2 fees £

Ep 4, 5, & 6.

Signed

Philip Hinchcliff
(Producer)

(Script Editor)

23 OCT 1975

Accepted/Rejected by

ACCEPTANCE/REJECTION NOTIFICATION**Philip Hinchcliffe** (Enter acceptance or rejection date before despatch)

From: 505, Union House

Room No. & Building:

Telephone Extn: 30th September, 1975.

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX
 Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation
 (delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No: 02345/2065	Series Title and code: DOCTOR WHO 4L	
Target Delivery Date: As soon as possible	Actual Delivery Date: 20. 10. 75	Acceptance/Rejection Date: 22. 10. 75 ✓

Title:

Episode Five

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

Philip Hinchcliffe
(Producer)

(Script Editor)

Accepted/Rejected by

23 OCT 1975

ACCEPTANCE/REJECTION NOTIFICATION

Philip Hinchcliffe (Enter acceptance or rejection date before despatch)

From: 505, Union House

Room No. & Building:

Telephone Extn: 30th September, 1975.

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation
(delete as appropriate)

Doctor Who "The Seeds of Doom"

Project No: 02345/2066	Series Title and code: DOCTOR WHO 4L	
Target Delivery Date: As soon as possible	Actual Delivery Date: 20.10.75	Acceptance/Rejection Date: 22.10.75 ✓

Title:

Episode Six

Producer:

Philip Hinchcliffe

Author:

Robert Banks Stewart

Theme:

Science fiction adventure

Length:

24' 30"

Notes re Fee etc:

Signed

Philip Hinchcliffe
(Producer)

(Script Editor)

23 OCT 1975

Accepted/Rejected by.....

THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service BBC-1 Date of issue 23.10.75

947 BT

Author if different
from Payee Robert Banks Stewart

COPYRIGHT DEPARTMENT
PAYMENTS

Payee Number	29-36

Payee Name	37-64
	P.L. Representation Ltd.,

Cd.Cd.	Sc.
1-2	3-4
P6	

Un.Cd.
65-66

Address 33 Sloane Street,
London, SW1X 9NP. Copy to: Philip Hinchcliffe
C.A.GEN.D.G.TEL.
C.SERIALS LD.TEL.

Project No.	Nom. A/C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
5-17	18-21	22-28	67-72	non-punch
023452064 023452065 023452066	£ £ £			DOCTOR WHO 6 x 24½-minute tv scripts - THE SEEDS OF DOOM 2nd half fee for episode 4 2nd half fee for episode 5 2nd half fee for episode 6

Passed by

Certified duly performed on above date(s)

PROG. TITLE		DR. WHO (4L)		EXTRAS (WALK-ONS) REQUISITION			
Episode(s) / Sub. Title		The Seeds of Doom		Distribution		Denotes Recipient ☒	
Proj. No(s)		2345/2063-6		To:		Room No. and Building	
Prod. Costing Wk(s)		Channel		Booking Assistant:		S.207, S.H.	
Dept.		Drama Serials		Phyllis Page		* 1	
Studio		OB					
Production day(s) and date(s)		Week(s)					
Filming date(s)		between 30th October and 3rd November		Week(s)		44/5	
Room No.		Building		Tel. Ext.			
Producer		Philip Hinchcliffe		505		Union House	
Director		Douglas Camfield		211		Threshold	
Designer						File Copy	
						Date 24.10.75.	

Recording Times

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

between 30th October and 3rd November
at Athelhampton, Dorchester, Dorset

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
<u>Unit Troopsa</u>			
✓ Derek Wayland	David Agency	✓ W01	travel 1st November
✓ Tony Snell	Jeff Shane	✓ W01	Record 2nd and 3rd Nov.
✓ Patrick Ginter	Central Casting	W01	travel back on 3rd after re
✓ Barry Summerford	Central Casting	W01	
✓ Roland Gill	Central Casting	W01	<u>expenses:</u> 2 overnight allowances + single train fare London/Dorchester each
<u>The Grinoid (the monster)</u>			
✓ Ronald Gough	A.P.P.	✓ W01	travel 30th October
✓ Keith Ashley	A.P.P.	✓ W01	record 31st October, 2nd and 3rd November (1st November, day off on location)
			travel xxx back on 3rd after recording
			<u>expenses:</u> 4 overnights + single fare London/Dorchester each

(Signed) Brian Brown Producer

VTC/6HT/B02196/MLO

DR. WHO (4L)

The Seeds of Doom

2345/2061-6

O.B. (1): RUNNING ORDER

Spool no: 910997 (90').

Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
THURSDAY 30TH OCTOBER (DAY ONE)					
3/4-1 3/4-2 3/5-2 3/5-1 3/5-3 3/5-4 3/5-5 5/8-3 5/8-1 5/8-2 5/8-4 11-1 4/12-1+2 4/12-3 4/7-1 4/8-1 4/10-1 4/10-2 4/10-3 4/10-4 4/10-5 4/10-6 4/10-7 4/10-8 4/10-9 4/10-10 4/10-11 4/10-12 4/10-13 4/10-14 4/10-15 4/10-16 4/10-17 4/10-18 4/10-19 4/10-20 4/10-21 4/10-22 4/10-23 4/10-24 4/10-25 4/10-26 4/10-27 4/10-28 4/10-29 4/10-30 4/10-31 4/10-32 4/10-33 4/10-34 4/10-35 4/10-36 4/10-37 4/10-38 4/10-39 4/10-40 4/10-41 4/10-42 4/10-43 4/10-44 4/10-45 4/10-46 4/10-47 4/10-48 4/10-49 4/10-50 4/10-51 4/10-52 4/10-53 4/10-54 4/10-55 4/10-56 4/10-57 4/10-58 4/10-59 4/10-60 4/10-61 4/10-62 4/10-63 4/10-64 4/10-65 4/10-66 4/10-67 4/10-68 4/10-69 4/10-70 4/10-71 4/10-72 4/10-73 4/10-74 4/10-75 4/10-76 4/10-77 4/10-78 4/10-79 4/10-80 4/10-81 4/10-82 4/10-83 4/10-84 4/10-85 4/10-86 4/10-87 4/10-88 4/10-89 4/10-90 4/10-91 4/10-92 4/10-93 4/10-94 4/10-95 4/10-96 4/10-97 4/10-98 4/10-99 4/10-100	2	3	4 and 2	Scene 15 Ext. Main gates of House. Day.	THE DOCTOR SARAH
3	3	5	1-3	Scene 17 Ext. Main gates of House. Day.	GUARD (NS) THE DOCTOR
3/4	3	5	4 and 5	Scene 18 Log and track area. Day.	THE DOCTOR SARAH
55	5	8	1-4	Scene 14 C.S.O. Area of trees near log. Day.	THE DOCTOR
42	4	12	1 and 2 + 3	Scene 38 Ext. Courtyard. Night.	DUNBAR SCORBY GUARDS (NS)
32	4	7	1	Scene 16 Ext. Gatehouse. Night	GUARD LEADER AMELIA DUCAT
33	4	8	1	Scene 18 Ext. Gatehouse. Night	GUARD LEADER AMELIA
37/ 38	4	10	1-	Scene 29 Ext. Car in car-park. Night	AMELIA DUNBAR SIR COLIN THACKERAY
30	4	5	1	Scene 12 Ext. Hole in Tower. Night	SARAH

	Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
21) 3/5-6						
22) 3/5-7						
23) 3/5-12						
24) 3/5-9 + 11	FRIDAY 31ST OCTOBER (DAY TWO)					
25) 3/5-10	4-6	3	5	6-18.19.	Scene 19 Ext. Arches area. Day	THE DOCTOR SARAH GUARDS (NS) GUARD LEADER
26) 3/5-14						
27) 3/5-16 + 18						
28) 3/5-15 + 17. (2 takes)						
29) 3/5-13	10/ 11	3	7	1-5	Scene 26 Ext. Arches area. Day.	SCORBY THE DOCTOR SARAH
30) 3/5-16.						
31) 3/5-19.						
32) 3/7-1	13	3	9	1	Scene 28 Ext. Arches area. Day.	SCORBY GUARDS (NS) + DOG
33) 3/7-2						
34) 3/7-3	NB - dog over shot House again here.					
35) 3/7-5						
36) 3/9-1	6	3	5	19	Scene 19 Ext. Side door to Cannon Garden. Day.	THE DOCTOR SARAH
37) 1/1-1 (take 2)						
38) 3/18-1						
39) 3/5-20/25		3	18	1	Scene 45 Ext. Front door of House. Day.	SCORBY SARAH GUARD LEADER GUARD (NS)
40) 3/5-22						
41) 3/5-23						
42) 3/5-25	71	6	7	1	Scene 19 Ext. Side door, Cannon Garden. Day.	SCORBY
43) 3/5-24						
	6/7	3	5	20-22	Scene 20 Ext. Ornamental Gardens. Day.	THE DOCTOR SARAH
	7	3	5	23-25	Scene 20 Ext. Ornamental Gardens. Day	THE DOCTOR SARAH SCORBY GUARDS (NS)

(44) 6/6-1
 (45) 6/8-1/2
 (46) 6/16-1
 (47) 6/10-2 (new shot)
 (48) 6/16-3
 (49) 6/17-1/2 not done
 (50) 4/13-1.
 (51) 4/15-8.
 (52) 4/15-1.
 (53) 4/15-4/5
 (54) 4/15-12.
 (55) 4/15-4/6
 (56) 4/15-14.
 (57) 4/15-10
 (58) 4/15-16
 (59) 4/15-18
 (60) 4/15-3/5
 (61) 4/15-7/9
 (62) 4/15-11/13.
 (63) 4/15-2.

Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
70	6	6	1	Scene 17 Ext. C.S.O. shot of House from Cavalier statue. Day	
71	6	8	1 and 2	Scene 19 Ext. Foliage near Victoria statue. Day.	SCORBY
79	6	16	1 and 2 43	Scene 37 Ext. Foliage near Victoria statue. Day.	THE DOCTOR SARAH
80	6	17	1 and 2	Scene 38 Ext. Foliage near Victoria statue. Day.	THE DOCTOR SARAH
12	3	8	1	Scene 27 Ext. Stream area. Day.	THE DOCTOR SARAH
15	3	11	1	Scene 31 Ext. Stream area. Day.	SCORBY GUARD (+ DOG)
14	3	10	1 and 2	Scene 29 Ext. Stream area. Day.	THE DOCTOR SARAH
43	4	13	1	Scene 40 Ext. Dunbar chase and wood area by log. Night.	DUNBAR SCORBY (OOV)
45/47	4	15	1-18	Scenes 42-48 Ext. Dunbar chase and wood area by log. Night.	DUNBAR THE CRINOID THE DOCTOR SARAH SCORBY GUARDS (NS)
48	5	1	1-4	Scene 1 Ext. Dunbar chase and wood area by log. Night.	THE DOCTOR SCORBY SARAH THE CRINOID GUARDS (NS)

Short
 yet to do

yet to do.

New Spool - no. 910998.

- 4 -

Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
<u>SATURDAY 1st NOVEMBER (DAY THREE)</u>					<u>DO AGAIN</u>
1	1	1	1	Scene 5 Ext. Establishing shot House. Day.	
16/17	3	12	1,3 and 5	Scenes 32-34 Ext. Terrace area. Day.	THE DOCTOR SARAH
19	3	14	2	Scene 37 Ext. Terrace area. Day.	SARAH THE DOCTOR
20	3	15	1	Scene 39 Ext. Terrace area. Day.	THE DOCTOR SARAH
21	3	15	5	Scene 40 Ext. Terrace area. Day.	THE DOCTOR
17	3	12	4	Scene 34 Ext. Hole in Tower (Terrace). Day	THE DOCTOR
19	3	14	1	Scene 36 Ext. Hole in Tower. (Terrace). Day.	THE DOCTOR
26	4	1	1	Scene 2 Ext. Hole in Tower. Day.	THE DOCTOR SARAH
27	4	2	1	Scene 6 Ext. Hole in Tower. Day.	SARAH GUARDS (NS) SCORBY (OOV)
16	3	12	2	Scene 33 Ext. Other side of terrace wall. Day.	THE DOCTOR

①② done on Thursday. THURS 30th + again on Fri 31st (37) + again on Sat 1st (12)

①④ 3/12-1

①⑤ 3/12-3

①⑥ 3/12-5

①⑦ 3/14-2

①⑧ 3/15-1

①⑨ 3/15-5

①⑩ 3/12-4 + 3/14-1 (Take 2)

①⑪ 3/14-1

①⑫ 4/1-1

①⑬ 4/2-1

①⑭ 4/5-1 (DAY FOR NIGHT)

①⑮ 3/12-2

(P.T.O)

Reader to be got ready

- 5 -

Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
16 3/15-2 (may 12/10/10)	3	15	2-4	Scenes 39/40 Ext. Other side of terrace wall. Day.	SARAH THE DOCTOR
77 3/15-3	3	13	1 and 2	Scene 35 Ext. Queen Victoria statue. Day.	SCORBY GUARDS (NS)
78 3/15-4	3	7	1	Scene 12a Ext. Rear of Cottage. CSO. Day.	
79 3/13-2	5	5	1	Scene 11 Ext. Front of Cottage. CSO. Day.	
80 3/13-2 (TK2)	5	6	2	Scene 12 Ext. Front of Cottage. CSO. Day.	
81 6/16-2 (TK3)	5	7	2	Scene 12a Ext. Front of Cottage. Day.	THE DOCTOR
82 6/16-3 (TK3)	4	4	1	Scene 9 Ext. Cottage area. Day.	CHASE HARGREAVES KEELER
83 6/17-1 (TK2)	5	6	1 and 3	Scene 12 Ext. Cottage area. Day.	CHASE
84 4/3-1	5	7	3	Scene 12a Ext. Cottage area. Day.	CHASE
85 4/4-1	5	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
86 5/5-1	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
87 5/6-2	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
88 5/7-1	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
89 5/7-2	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
90 4/15-17	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
91 4/15-17a	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
92 4/15-17b	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
93 5/1-2	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
94 5/1-4	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
95 5/1-1	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
96 5/1-3	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES
97 5/1-3	4	6	2 and 3	Scene 14 Ext. Cottage area. Night	SARAH CHASE HARGREAVES

- 5 -

4/11+1 extra shot of
Cinoid emerging
to be inserted
somewhere after
Sc. 36 (Ep 4).

5/2-1
5/3-1
5/9-3/5 (CSO)
5/9-6a. (CSO)
5/9-2. (CSO)
5/6-1/3+7
5/6-2 (H2)
5/7-1 (H2)
5/9-1
5/9-2
5/9-6
5/11-3
5/11-5
3/16-2
3/16-3
3/16-4
5/12-2
5/12-3/4
5/12-5
6/4-1

Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
31	4	6	2	Scene 14 Ext. Cottage area. Night	CHASE HARGREAVES
44	4	14	1	Scene 41 Ext. Cottage area. Night	THE DOCTOR SARAH
49	5	2	1	Scene 8 Ext. Cottage area. Night	lens angle = 38° lens height = 4' 1" ground
50	5	3	1	Scene 8 Ext. Cottage area. Night	lens angle = 38° lens height = 4'
SUNDAY 2ND NOVEMBER (DAY FOUR)					
56	5	9	1-6	Scene 16 Ext. Bamboo Wood. Day. (2 sides of Cottage)	CHASE
57	5	11	1 and 2	Scene 23 Ext. Bamboo Wood. Day. "	CHASE
22/23	3	16	1,3,5 and 7	Scene 41 Simulated Woods area (A). Day.	SARAH GUARD (NS)
22/23	3	16	2,4,6 and 8	Scene 41 Simulated Woods area (B). Day.	SARAH GUARD LEADER
58/59	5	12	1-5	Scene 25 Ext. Simulated Woods area (B). Day	SARAH SCORBY CHASE GUARD (NS) DEAD
68	6	4	1	7 Scene 10a. Buffer Scene bet. Scenes 9 and 10 - or 10+11. Ext. Near Simulated Wood. Day	BERESFORD TROOPS (NS)

MONDAY

- 8 -

(140) 3/8-1	Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
(141) 6/10-1.	62	5	15	1 and 3	Scene 34 Ext. Courtyard. Day.	SARAH THE DOCTOR HENDERSON SCORBY
(142) 6/5-1						
(143) 6/12a-1						
(144) 6/10-2a/b.						
(145) 5/15 CSO 8 shots					potted plants	
(146) 5/14	62	5	15	2 and 4	Scene 34 Ext. Courtyard. Day.	
(147) 5/15-1						
(148) 5/15-3 + 9.						
(149) 6/11-6	64	6	1	5 and 6	Scenes 2/3 Ext. Courtyard. Day.	THE DOCTOR SARAH SCORBY HENDERSON
	65	6	1	9-11	Scenes 2/3 Ext. Courtyard. Day.	THE DOCTOR SARAH SCORBY HENDERSON
If not already done on Day Two, we will do the following 3 seq.						
12	3	8	1		Scene 27 Ext. Stream area. Day.	THE DOCTOR SARAH
15	3	11	1		Scene 31 Ext. Stream area. Day.	SCORBY GUARD (+ DOG)
14	3	10	1 and 2		Scene 29 Ext. Stream area. Day	THE DOCTOR SARAH
+ NIGHT - Collage						
MONDAY 3RD NOVEMBER (DAY FIVE)						
73	6	10	1 and 2		Scene 20a Ext. Promenade area. Day.	BERESFORD TROOPS (NS)
69	6	5	as directed		Scene 14 Ext. Gatehouse area. Day	BERESFORD SIR COLIN TROOPS (NS)

Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
✓	5	12a	1	New OB Seq. Main gate area. Day	DR HENDERSON
✓	5	12a	2	New OB Seq. Log area. Day.	"
74 ✓	6	11	1	Scene 24 Ext. Log area. Day.	BERESFORD TROOPS (NS)
75 ✓	6	12	1 and 2	Scene 26 Ext. Log area. Day.	BERESFORD SIR COLIN TROOPS (NS)
76 ✓	6	13	1 and 2	Scene 29 Ext. Log area. Day.	BERESFORD SIR COLIN TROOPS (NS)
76	6	13	3	Scene 29 Ext. CSO House. Day	
77 ✓	6	14	1	Scene 33 Ext. Log area. Day.	BERESFORD SIR COLIN TROOPS (NS)
78 ✓	6	15	1	Scene 35 Ext. Log area. Day.	BERESFORD SIR COLIN TROOPS (NS)
72	6	9	1 and 2	Scene 20 Ext. Riverbank. Day.	SCORBY

c.c. Carol Vigurs

ext.

28th October 1975

Dear Mr.

6 This is just to confirm that we should like to come to your Sandpit on 7th and 8th December 1975 to record O.B. Sequences for "Dr. Who: The Seeds of Doom" six-part serial, as recce'd on 13th October.

As I discussed with you, we shall require to cover certain areas of the pit with an artificial snow material which is not harmful to human skin, but may stain the surface of the sand for several weeks, until the weather clears it.

We should like also to use the sand hopper area and lorry track up to it. The sequence will involve one prop car to drive along track, Artists get out and run towards hopper, then a scuffle ensues and one stunt man will jump from hopper onto another stunt man standing below. Would it, therefore, be possible for you to arrange an area of sand built up to a height of about 5 feet around the base of the hopper, which would then make this stunt a lot easier from a safety point of view. I intend that this sequence to be scheduled first thing on 7th December at approximately 08.00, but I will discuss this precisely with you on a further visit.

With regards to the other area re. snow effect as for Antarctica, we would like to erect on ground level one Hut as for Antarctic expedition, and one of our sequences involves a Snocat vehicle, which we would like to use on the top track, as recce'd.

We will require to record some night sequences, working possibly until 20.00 hours on both 7th and 8th December.

Numbers of vehicles are as follows:

Technical = 8
Props = 1
Coach = 1
Caterers = 1
Private cars = 20-30

/Cont'd

Parking: there are several areas along the track that I should like to confirm on a further visit to you in the near future.

Numbers of people:

Unit = 35-40
Artists = 10

Our timetable at the moment will be:

7th December: 08.00 - set-up
19.30 - Wrap and clear location

8th December: 08.00 - set-up
19.30 - Wrap and clear location

It may be necessary for some members of the unit to arrive on 6th December to start dressing the location as for Antarctic, but this I shall confirm at a later date, sometime in November, and I shall contact you by telephone to make suitable arrangements convenient to you.

Miss Carol Vigurs, Assistant Facilities and General TV Administration, will be in contact shortly to discuss the arrangements of fees etc. I believe that you would like a donation to a charity of your own choice, which she would be only too pleased to discuss with you.

Finally, if you could confirm by letter that these provisional arrangements are convenient to you and emphasise that the use of the artificial snow chemical will be quite in order, I would be most grateful.

Many thanks for all your help and assistance.

Yours sincerely,

(Graeme Harper)
P.A. to Douglas Camfield
"Dr. Who"
BBC Drama Television

Buckland Sand and Silicote Co.,
Buckland,
Nr. Reigate,
SURREY

DR. WHO (4L)

The Seeds of Doom

EPISODE SIX

R U N N I N G O R D E R

Record (on on 15th Dec)

Ep 1, Sc 6
2, Sc 10a
3, Sc 3+6
4, 37, 40a, 20.

02345/2066

CSO may
be recorded
separately

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
1		TK Seq. 1 (35 mm) Opening titles			SOF
2	✓	Scene 1 (O.B.) Ext. Courtyard.	DAY	THE CRINOID - CSO Studio THE DOCTOR SARAH HENDERSON SCORBY	
3	✓	Scene 2 (O.B.) Ext. Grounds.	DAY	MAJOR BERESFORD THE CRINOID (CSO) - Studio TROOPS (NS) CHASE THE DOCTOR SARAH HENDERSON SCORBY	
5	✓	Scene 3 (O.B.) Ext. Courtyard	DAY	THE DOCTOR SARAH | SCORBY | HENDERSON	
6		Scene 4 Int. Corridor	DAY	CHASE	
7	✓	Scene 5 (O.B.) Ext. Grounds	DAY	BERESFORD TROOPS (NS) THE CRINOID - CSO Studio	
8		Scene 6 Int. General Laboratory	DAY	THE DOCTOR SARAH HENDERSON SCORBY	
10	✓	Scene 7 (O.B.) Ext. Grounds	DAY	BERESFORD TROOPS (NS) THE CRINOID - Studio	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
11		<u>Scene 8</u> Int. Corridor	DAY	THE DOCTOR SARAH HENDERSON SCORBY	
12		<u>Scene 9</u> Int. Special Projects Lab.	DAY	SCORBY CHASE	
13		<u>Scene 10</u> Int. Corridor	DAY	THE DOCTOR SARAH HENDERSON CHASE	
14a	✓	<u>Scene 10a (O.B.)</u> Ext. Woods	DAY	BERESFORD TROOPS (NS)	
15		<u>Scene 11</u> Int. Greenhouse	DAY	THE DOCTOR SARAH HENDERSON SCORBY	
16		<u>Scene 12</u> Int. Compost Crushing Room	DAY	CHASE	
17		<u>Scene 13</u> Int. Corridor	DAY	HENDERSON CHASE	
18	✓	<u>Scene 14 (O.B.)</u> Ext. Grounds	DAY	BERESFORD SIR COLIN	
19		<u>Scene 15</u> Int. General Laboratory	DAY	THE DOCTOR SCORBY	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
20		Scene 16 Int. Compost Crushing Room	DAY	HENDERSON CHASE	
21	✓	Scene 17 (O.B.) Ext. House	DAY	THE CRINOID - <i>Studio</i> <i>CSO</i>	
22		Scene 18 Int. General Laboratory	DAY	SARAH THE CRINOID - <i>CSO.</i> THE DOCTOR SCORBY	
24	✓	Scene 19 (O.B.) Ext. Grounds	DAY	SCORBY	
25	✓ ✓	Scene 20 (O.B.) Ext. River <i>Sc 20a (OB)</i>	DAY	SCORBY BERESFORD TROOPS (NS) THE CRINOID <i>BERESFORD</i> <i>TROOPS</i> <i>CRINOID (CSO).</i>	
27		Scene 21 Int. General Laboratory	DAY	THE DOCTOR SARAH	
29		Scene 22 Int. Corridor	DAY	SARAH	
30		Scene 23 Int. Compost Crushing Room	DAY	SARAH CHASE	
32	✓	Scene 24 (O.B.) Ext. Grounds	DAY	BERESFORD TROOPS (NS)	
33		Scene 25 Int. General Laboratory	DAY	THE DOCTOR BERESFORD (VO)	

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
34	✓	<u>Scene 26 (O.B.)</u> Ext. Grounds	DAY	SIR COLIN THE DOCTOR (VO) BERESFORD	
35		<u>Scene 27</u> Int. General Laboratory	DAY	THE DOCTOR	
36		<u>Scene 28</u> Int. Compost Crushing Room	DAY	SARAH CHASE	
37	✓	<u>Scene 29 (O.B.)</u> Ext. Grounds	DAY	BERESFORD SIR COLIN TROOPS (NS) THE CRINOID - <i>Shado</i>	
38		<u>Scene 30</u> Int. Compost Crushing Room	DAY	THE DOCTOR CHASE SARAH	
40	<i>Rec on 15.12.</i>	<u>TK Seq. 2 (16 mm)</u> Ext. Strike Aircraft	DAY		SOF
41		<u>Scene 31</u> Int. Corridor	DAY	THE DOCTOR SARAH	
42		<u>Scene 32</u> Int. Special Projects Room	DAY	THE DOCTOR SARAH	
43	✓	<u>Scene 33 (O.B.)</u> Ext. Grounds	DAY	BERESFORD SIR COLIN TROOPS (NS) JET PILOT (VO)	
44	<i>Rec on 15.12.</i>	<u>TK Seq. 3 (16 mm)</u> Ext. Strike Aircraft	DAY		SOF

Page	Shots	Scene	Lighting	Characters	Cams/ Booms
45		<u>Scene 34</u> Int. General Laboratory	DAY	THE DOCTOR SARAH	
46	✓	<u>Scene 35 (O.B.)</u> Ext. Grounds	DAY	BERESFORD SIR COLIN TROOPS (NS) JET PILOT (VO)	
47		<u>Scene 36</u> Int. Corridor	DAY	THE DOCTOR SARAH	
48	✓	<u>Scene 37 (O.B.)</u> Ext. Grounds	DAY	THE DOCTOR SARAH THE CRINOID	
49		<u>TK Seq. 4 (16 mm)</u> Ext. House (Model shot)	DAY		SOF
50	✓	<u>Scene 38 (O.B.)</u> Ext. Grounds	DAY	THE DOCTOR SARAH BERESFORD SIR COLIN TROOPS (NS)	
51	Rec. on 1st Dec. 2nd	<u>Scene 39</u> Int. Dunbar's Office	DAY	THE DOCTOR SARAH SIR COLIN	
* 53		<u>TK Seq. 5 (35 mm)</u> Closing titles			SOF

bb.
28.10.75.

* 53.

Scene 40 (OB)

Ext Archie Wastes Day

The Dr
Sawel.

From: Production Unit Manager, Dr. Who

Room: 403 Thresh.
PABX:

Subject: DOCTOR WHO 4L

Proj. No: 02345/2061-6

To: Make-up Allocations, E120 TC
Allocs. Org. Costume, 3011 TC
Sen. Asst. Allocs, Props, 269 Sc. Blk.
Scenic Design Manager, 307 Sc. Blk.
Day Manager, 128 Sc. Blk.
Day Ops Asst., 101 Sc. Blk.
Asst. Liaison, 274 Sc. Blk.
P.A. (F.A.), 6055 TC
Assts. Servicing, 6055 TC
Assts. Productions, 6055 TC
Progress Desk, 4043 TC
Sound Manager, OBs, Kendall Avenue
Operations Manager, OBs, Kendall Avenue
O.A. Serials
Philip Hinchcliffe

We shall be recording with the L.M.C.R. on Tuesday, 28th October to Saturday, 1st November inc. (Wk. 44). Please may we have the following effort:

CONSTRUCTION: 500 MH Zero Wk. 43

DESIGNER EFFORT: Yes

PROPS EFFORT: Yes

COSTUME EFFORT: Yes

MAKE-UP EFFORT: Yes

OB OPS: Yes

VTR dates: 17th & 18th November : Wk. 47
1st & 2nd December : Wk. 49
15th & 16th December : Wk. 51

DIRECTOR: Douglas Camfield

TO: Janet Radenkovic, 403 Threshold

I have accepted shooting for Dr. Who 4L (Wk. 44/5)

for Department

FROM: ASSISTANT PROGRESS DESK, STUDIO MANAGEMENT.

ROOM 4043 T.C.

PABX.

DEPARTMENT DRAMA SERIALS PRODUCTION DR.WHO (4L) -5&6- PROJECT NO. 2345/2065WEEK NO. 51 DATE 16.12.75

PRODUCER P.HINCHCLIFFE CONTRACT ASSISTANT NANSI DAVIES TECHNICAL MANAGER (1) JOHN DIXON
 DIRECTOR D.CAMFIELD COSTUME DESIGNER BARBARA LANE SOUND SUPERVISOR JOHN HOLMES
 DESIGNER J.BEAR MAKE-UP ARTIST ANN BRIGGS PROPERTY BUYER M.WATSON

As you may know, if services are to be provided at standard cost (i.e., normal P.B.E. rates), production information has to be received by the Programme Services departments by certain deadline dates. This Docket is to help you anticipate these deadline dates and it is essential that information is passed quickly to all concerned. If your programme is of a topical nature, it is of course most probable that your information will not be available by these deadline dates and that the additional charges set out in the Production Costing Guide will apply.

Project Numbers are supplied to me by Programme Planning. If they are incorrect, please let me have the amendment, as well as Programme Planning.

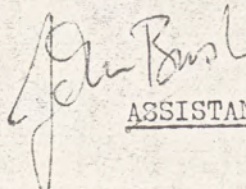
Requests for rehearsal rooms are now required by Studio Bookings 20 working days (4 calendar weeks) before the first rehearsal date.

Deadline dates for Visual Effects information can be obtained from the Visual Effects Organiser on Ext. T.C.

STUDIO PRODUCTION DEADLINE DATES

	Scripts	Plan Agreed	Design Drgs.	Cons. Zero	Action Props.	Dressing Props.	Graphics: Filmed	Illust.	Plain	Artists	Costume	Make-Up	Final Plans
Information Due	-	4.11	13.11	12.12	3.12	3.12	21.11	28.11	3.12	28.11	1.12	28.11	5.12

Cancellation Dates:- Floor Manager DRAMA A.F.M. DRAMA Floor Assistant 5.12 Scenic Projection 5.12

Date of Issue 28.10.75

 ASSISTANT PROGRESS DESK

DATED 29th October 1975

ROBERT GORDON COOKE M.P.

-and-

THE BRITISH BROADCASTING
CORPORATION

A G R E E M E N T

THIS AGREEMENT is made the 29th day of

October 1975 BETWEEN (1) THE BRITISH BROADCASTING CORPORATION of BBC Television Centre Wood Lane, London, W12 (the "BBC") and (2) ROBERT GORDON COOKE M.P. of Athelhampton, Dorchester, Dorset (hereinafter called "Mr. Cooke" and including his successors in title) of the other part.

WHEREAS :-

(A) BBC is making a television drama serial entitled "Dr Who" in six-part episodes sub-titled "The Seeds of Doom" (hereinafter called "the Play")

(B) For the purpose of photographing and recording certain outside broadcast scenes for the Play BBC wishes to use the property of Mr. Cooke known as "Athelhampton" Dorchester, Dorset (hereinafter together with its grounds called "the Property").

NOW IT IS HEREBY AGREED as follows :-

1. IN consideration of the payment by BBC to Mr. Cooke of the sum of _____ by 29th October, 1975 and other the undertakings and stipulations on the part of BBC herein contained Mr. Cooke hereby grants to BBC a licence ("the Licence") for the following days (hereinafter together called "the Period") namely:-
Thursday 30th October 1975 to Monday 3rd November 1975 inclusive (with the right to further extensions of the period to 5th November 1975 for the payments and otherwise as mentioned in Clauses 2 and 3 below and subject also to all the other prov-

of the house, with performers crossing the lawns where necessary in numbers and at points to be agreed with Mr. Cooke, but otherwise keeping strictly to the paths and tracks.

- (iv) the small bridge and pathway leading to the front door of the thatched cottage and to drive a car across such bridge to the thatched cottage.
- (v) the river area by the small bridge and a stuntman or performer to simulate a drowning sequence, as if being pulled under by strange plants or weeds, using the most appropriate part of the river specified by Mr. Cooke.
- (vi) Woodland tracks in the area of the thatched cottage as shall be agreed in advance with Mr. Cooke for normal sequences and a chase sequence involving six men with firearms containing blanks pursuing the characters "Dr Who" and his Assistant, together with such areas of the Bamboo Forest as are agreed with Mr. Cooke. An Armourer employed by BBC at its own cost will be present at all times for instruction and protection purposes while the guns or sub-machine guns are in use. The BBC shall notify the Police well in advance and will lodge any firearms that are real with the local Police when not required.
- (vii) Woodland tracks near to the greenhouse area and rear of the house for normal sequences and a chase sequence. One performer will be dressed as a strange plant/crinoid-like character lurking in the bushes and walking in the ground in the manner

agreed with Mr. Cooke.

(viii) the exterior of the large greenhouse. Mr. Cooke will be entitled to exercise the strictest possible supervision and control outside the greenhouse.

(ix) the small area of water with operating fountain at a point to be agreed with Mr. Cooke. "Dr Who" and his Assistant will for this sequence be chased by an armed guard with an Alsation dog and, to throw the scent off, will stride through the water past the fountain jets, Dr Who giving a pick-a-back to his Assistant. The dog will be entirely tame, well-behaved and controlled at all times by an experienced dog-handler employed by and at the cost of BBC. The dog shall be and remain on the Property only for so long as it is required for this sequence and BBC will at its own cost provide proper facilities for it.

(x) the area in and around the rear arcade towards the dovecote, a maximum of six performers walking through and around such area in such manner as shall be agreed with Mr. Cooke.

(xi) the wall and doorway leading from the front of the Property to the area by the right hand side with cannons, a maximum of six performers walking through the area.

(c) Save as specified above BBC undertakes that there will be no unusual items or unseemly or unruly behaviour or horseplay of any kind whatsoever, nor any special effects, contrivances or animals in or about the Property.

(d) The right only to use one side of the car park for all unit vehicles, being as follows:

8 technical vehicles (being a scanner, VT Control Room, Recording Machines and other LMCR Equipment) the maximum weight of each being approximately 3 tons;

2 Mini Television cameras on tripods;

1 52-Seater Coach;

1 Catering Van;

1 Security Guards van;

30 (approximately) normal private cars, for personnel.

BBC undertakes that the total number of personnel, comprising technicians, performers and any other persons involved in or connected with the Play whatsoever, shall not exceed 80.

(e) The right to use for catering purposes, the kitchen room in the Restaurant area, and to use toilet facilities in the same area.

(f) The right to use the thatched cottage for make-up and wardrobe changing and to use its living room for a resting area and the bath and hot water, also to use the telephone. All telephone calls made from the cottage while used by BBC shall be chargeable to BBC which undertakes to pay the telephone account within fourteen days of receipt from Mr. Cooke.

(g) Neither personnel or vehicles (other than technical vehicles, the security van and security personnel) shall be on or in the Property hereunder other than between the hours of 07.30 and 21.30.

2. BBC shall pay to Mr. Cooke the further sum of £

11/10/75
by 29th October 1975 ^{as} to ~~us~~ a contribution towards his costs of additional Security precautions and other arrangements to be made in order for him to comply with the above provisions of this Licence.

3. IF BBC wishes to extend the aforesaid Licence for the purpose of this Agreement stated in Clause 1 above, then it shall pay further licence fees to Mr. Cooke daily in advance of the ^{ing} telerecord/as follows:-

- (i) for Tuesday 4th November 1975 £ per day;
- (ii) for Wednesday 5th November 1975 £ per day;

Neither the above rates nor any other sums paid hereunder shall be abated or returned by reason of the fact that only part of the day is used for telerecording, nor for the loss of time through bad weather or any other cause or reason whatsoever. This Licence shall not continue beyond 5th November 1975 without the previous consent in writing of Mr. Cooke. If such consent is given then the daily rate shall be £ and all other provisions hereof shall apply, except that the right in Clause 1 (e) above shall not extend beyond 4th November 1975.

4. (a) BBC must at its own cost provide a caterer, food catering equipment and any cooking facilities it requires.

(b) No changes in or alterations to or removals whatsoever from any part of the Property including the buildings, grounds and gardens, (which also includes all trees and shrubs, flowers and growing plants and greenery of every kind) shall take place without the prior written consent of Mr. Cooke.

(c) BBC shall use only normal outside broadcast television equipment as specified above and electric generators. It is

acknowledged that there will be a large amount of cabling which shall be routed along paths and tracks where possible and across protective boards. BBC shall ensure that the cabling is of sufficient length to enable this to be done.

5. (a) BBC will at its own cost take full precautions against the outbreak of fire in or on the Property at all times including the provision in and on the Property of fire-fighting apparatus and personnel at the entire cost of BBC.

(b) BBC shall:-

(i) ensure that neither the outside broadcast crew, the actors or anyone else engaged in or connected with the Play shall smoke, eat or drink while inside any part of the Property.

(ii) use its very best endeavours to dissuade the outside broadcast crew, the actors and anyone else engaged in or connected with the Play from smoking, eating or drink^{ing}/while on the exterior of the Property and will at its own cost provide bins for cigarettes, which the BBC shall ensure are fully utilised at all times.

(iii) provide at its own expense waste bags for the disposal of paper cups and plates and shall ensure these are fully utilised at all times.

(iv) ensure that nor more than one item or sequence is shot at any one time and that only those required for the particular sequence will be present except that another scene can simultaneously be in course of preparation. The remainder shall be confined either to the kitchen room in the Restaurant area, or the car park, save

that the thatched cottage may also be used but not by more than a total of eight persons at any one time. BBC shall subject its actors and personnel to the strictest discipline and control at all times.

(c) BBC further covenants and undertakes that all possible care will be taken while BBC is telerecording on the Property including but not limited to the East Front lawn, around the Entrance Front and in the immediate vicinity of the Yew pyramids in the Great Court to prevent damage (whether by humans or animals) to the Property or anything growing or standing thereon including but not limited to grass edges, turf, trees, shrubs, flowers and plants and statues and any buildings (or part thereof whether or not architectural features) of whatever kind. BBC further undertakes that any generators or other heavy equipment of any kind to be utilised in such filming will be positioned and moved to and around sites of the Property such positioning to be agreed with Mr. Cooke, across protective boards.

6. (a) BBC further undertakes that it will at its own expense promptly make good and meet fully any damage or other loss whatsoever caused to the Property during the Period of this Licence (as extended) which would not have occurred but for the grant of this Licence including but not limited to the total replacement cost of damaged or destroyed furniture, furnishings, paintings, antiques, objects d'art or any other effects, items property or assets whatsoever in or on the Property or any part or part thereof and damaged or mutilated statues, trees, shrubs, turf or other greenery or flowers. Loss hereunder shall be reported to BBC or ^{the} Producer, Director or Production Assistant, in writing, or similarly to other BBC representatives.

within 48 hours of the same becoming known to Mr. Cooke and damage hereunder shall be similarly reported to BBC within 7 days of the same becoming known to Mr. Cooke.

(b) In the event that there is any dispute between the BBC and Mr. Cooke as to the positioning of any heavy equipment (including but not limited to generators or cabling), in or about any particular part or parts of the Property or concerning any other matter mentioned herein, the decision of Mr. Cooke in writing (or in his absence the written decision of his wife) as to such positioning or such other matter or matters shall be final and no other person other than Mr. Cooke (or his wife, if he is absent) has authority to permit BBC to do any act or thing. In arriving at his decision Mr. Cooke (or his wife in his absence) will have due regard to the reasonable filming requirements of BBC.

7. MR COOKE hereby warrants and represents that he has full right and authority to enter into this Agreement concerning the Property to grant all rights and releases herein contained and that the consent or permission of no other person firm or corporation is necessary in order to enable BBC to enjoy in full the rights granted.

8. (a) MR. COOKE accepts that all world television rights *and rights titles and interests* titles and interests ~~for~~ world showing to non-paying audiences and/or for home entertainment whether by means of video -cassettes or otherwise in relation to the film tele-recording stills or sound recordings taken or made by BBC will vest in BBC.

(b) BBC agrees ⁽ⁱ⁾ to inform Mr. Cooke in writing of the date(s) of transmission of the first episode of the Play no later than one week before such date of transmission.

(ii) in all handouts to the press and the Radio

times to mention "Athelhampton" and to supply a copy of such handouts to Mr. Cooke.

9. (a) BBC hereby agrees and undertakes promptly to indemnify Mr. Cooke against any and all liability, loss, damage costs and expense incurred or suffered (including all legal costs and disbursements) in or arising from or in any way connected with any claims or proceedings in respect of the Period (as extended) covered by this Licence, whenever made or brought arising under statute or at common law or in equity in respect of personal injury or death to or of any person (including but not limited to Mr. Cooke and his family visitors guests invitees employees contractors and members of the public and also including any person for whom BBC is responsible whether an employee independent contractor or otherwise) rightfully on the Property and in respect of any loss or damage to or destruction of the real or personal property of any person (including but not limited to the Property and any personal property in on or about the Property) caused by the negligence omission or default of BBC or any person for whom BBC is responsible whether an employee independent contractor or otherwise.

(b) Without prejudice to the generality of the foregoing BBC hereby agrees and undertakes promptly to indemnify Mr. Cooke against any and all liability loss damage costs and expense incurred or suffered (including all reasonable and proper legal costs and disbursements) in or arising from or in any way connected with any claims or proceedings whenever they may be brought in respect of the death or personal injury of Mr. Tom Baker, Miss Elizabeth Sladen or any other actor or actress in the Play or the Producer or Director PROVIDED THAT this indemnity shall not extend to any negligence omission or default which occurs after the Period (as extended) of this Licence.

(c) Without prejudice to the generality of the foregoing BBC shall promptly indemnify Mr. Cooke against any and all liability loss damage costs and expense incurred or suffered (including all reasonable and proper legal costs and disbursements) as a result of any claims made against him for injury or damage to persons or property caused by any animals brought onto the Property for use by BBC under this Licence.

10. BBC hereby agrees and undertakes that it will at its own cost and expense in its own name and/or where appropriate in the name of Mr. Cooke take out valid insurance with a reputable insurance company for the period of the Licence (as extended)

- (i) in respect of all matters within the scope of the above indemnity Clause 9 both in relation to all its own liabilities contemplated thereunder and also those arising or which may arise by virtue of indemnity Clause 9;
- (ii) in respect of all possible liabilities for the death or injury of any humans or animals or damage to or destruction of the Property of anyone which Mr. Cooke might incur resulting from the activities of BBC under this Licence.

11. (a) BBC agrees that it will not bring any claim or proceedings against Mr. Cooke, nor will it be a party to any such claim or proceedings, in respect of the subject matter of this Agreement unless Mr. Cooke fails to make his Property available as provided for above. PROVIDED THAT this shall be without prejudice

to the right of Mr. Cooke to revoke this Licence at any time in the event of any substantial breach of its terms by the BBC and without prejudice to his right to damages or other payment or action in respect of any breach whatsoever of this Licence (substantial or not).

(b) Without prejudice to the generality of any of the above, Mr. Cooke shall not be liable to BBC or to any person exercising the rights herein granted for any personal injury damage or loss howsoever caused to it or them or to any goods or property brought onto the Property by them it being the intention of and agreed between the parties to this Agreement that BBC exercises its rights at its own risk.

12. IT is agreed that in the event of any substantial breach by either party of the provisions of this Agreement the other may forthwith terminate this Agreement.

13. ALL reasonable and proper legal costs and disbursements of Mr. Cooke incurred in relation to this Agreement shall be promptly paid and discharged by BBC by 29th October 1975. It is agreed that the amount due under this Clause is £

14. THIS Agreement replaces all other Agreements written or oral made in relation to the subject of this Licence and BBC has not relied on any representations save as expressly set forth herein.

AS WITNESS the hands of or on behalf of Mr. Cooke and BBC
the day and year first above written

SIGNED by ROBERT GORDON COOKE M.P.
in the presence of:-

) *Robert Cooke*
)

SIGNED by DAVID MICHAEL VARTEG
JONES

duly authorised for and on behalf
of BBC in the presence of:-

)
)
) *David M. V. Jones*
)
)

WILL PRODUCERS PLEASE CHECK AND ADVISE ANY CHANGES
TO THIS SCHEDULE TO O.A. SERIALS DRAMA TELEVISION

From: Organising Assistant, Drama Serials, Television

Room No: 401 Threshold

Ext:

Date: 30th October 75

Subject: DRAMA SERIALS FILM & O.B. EFFORT

Week: 45 - 11

To: F.O.M. Ian Brindle
Costume Effort: Denver Hall
Make-up Effort: Jo Young
Properties: Bruce Messenger
Scene Men: Bert Davies
C.A. (S.C.) D.G. Tel
O.A. Design 330 Sc. Blk.

Drama Serials Producers & P.U.M.s
Org. Serials
Asst. Servicing, Prog. Plan: Jancis Deacock
Senior Costume Designer, B'Ham: Mrs. Hawkins
Make-up Spur, D'Ham: Miss G. Arthy
Assts. Prod. Prog. Planning (3)
Assts. O.B. Prog. Planning

Film and O.B. effort planned or requested for Drama Serials (as at 30.10.75) is as follows:-

<u>EEK</u>	<u>PROGRAMME</u>	<u>AGREED</u>	<u>REQUESTED</u>	<u>NOTES</u>	<u>MAN HOURS</u>	
					<u>Agreed</u>	<u>Requested</u>
45	Dr. Who 4L O.B.	Sat-Mon				
	Dr. Who 4L Film	Thurs		Stage 3B		
46	The Brothers (B'Ham)	Mon-Wed				
47						
48	Our Mutual Friend	Mon-Fri			250(zero 47)	
	The Brothers (B'Ham)	Mon-Wed			250(zero 48)	
49	Our Mutual Friend	Mon-Fri				
50	Our Mutual Friend	Mon-Fri				
	The Brothers (B'Ham)	Mon-Wed				
	Dr. Who 4L O.B.	Sun-Mon		Reigate	260(zero 49)	
51						
52	The Brothers (B'Ham)	Mon-Wed				
	Angels (B'Ham)	Mon				
53						
1	The Brothers (B'Ham)	Mon-Wed				
	Angels O.B. (B'Ham)	Mon-Fri				
2	Angels (B'Ham)	Wed				
3	The Brothers (B'Ham)	Mon-Wed				
4	Angels (B'Ham)	?Wed-Thurs				
5	The Brothers (B'Ham)	Mon-Wed				
6	Angels (B'Ham)	Wed/Thurs				
	Rough Justice		3 days tba			
7	The Brothers (B'Ham)	Mon-Wed				

WEEK	PROGRAMME	AGREED	REQUESTED	NOTES	MAN HOURS	
					Agreed	Requested
8	Angels (D'Ham) Rough Justice	Wed/Thurs	3 days tba			
9	Brothers (D'Ham)	Mon-Wed				
10	Anna Karenina Angels (D'Ham) Rough Justice	Wed	3 days tba	Foreign	-	-
11	Brothers (D'Ham) Anna Karenina Dr. Who 4M ?Lorna Doone	Mon-Wed	Tues-Fri Mon-Fri	Location		500 200

Ruth Adams

Ruth Adams

DB ①

file under
prog. ①PROGRAMME: Dr who
Seeds of Doom
DATE: 30-10-75.RECORDING No: C6HT/802196/M10
REEL No: 910997

0.00	L10.		
✓ 2.18	3/4 - 1	13.20.19 - 20.39.12	2.38
✓ 2.54	3/4 - 2	13.20.56 - 13.21.20	3.25
✓ 3.48	3/5 - 2	13.21.46 - 13.22.06	4.08
✓ 4.26	3/5 - 1	13.22.26 - 13.22.44	4.48
✓ 5.20	3/5 - 3	13.23.21 - 13.23.41	5.42
✓ 6.00	3/5 - 4	13.24.05 - 13.24.22	6.20
✓ 6.36	3/5 - 4	13.24.43 - 13.24.56	6.56
✓ 7.12	3/5 - 5	13.25.16 - 13.25.38	7.40
✓ 8.00	5/8 - 3	13.26.05 - 13.26.21	8.23
✓ 8.38	5/8 - 1	13.26.42 - 13.26.55	8.54
✓ 9.18	5/8 - 1	13.27.22 - 13.27.35	9.34
✓ 10.02	5/8 - 2	13.28.00 - 28.40	10.18
✓ 11.24	5/8 - 4	13.29.35 - 30.19	12.18
✓ 12.35	1/1 - 1	13.30.37 - 31.08	13.04
✓ 13.20	4/12/1	13.31.31 - 13.31.07	13.04
✓ 13.46	4/12/2		14.02
✓ 14.18	4/12/3	13.32.30 - 13.32.40	14.37
✓ 14.55	4/7 - 1	13.33.03 - 13.33.15	15.09
✓ 15.27	4/8 - 1	13.33.34 - 13.33.53	15.27
✓ 16.04	4/8 - 1	13.34.12 - 13.34.26	16.04
✓ 16.34	4/8 - 1	13.34.43 - 13.34.55	16.48
✓ 17.14	4/10 - 1	13.35.24 - 13.35.48	17.40
✓ 18.00	4/10 - 2, 3, 5, 7	13.36.51 - 38.00 (false start)	18.00
✓ 18.43	"	13.36.51 - 38.00 (false start)	20.50
✓ 21.15	4/10 - 2, 3, 5, 7	13.37.51 - 13.40.20	22.15
✓ 22.37	4/10 - 4, 6, 8	13.38.52 - 13.38.54	23.29
✓ 23.53	4/10 - 4, 6, 8	13.42.05 - 13.42.51	23.53
✓ 26.06	4/10 - 4	13.44.21 - 13.44.30	26.18

13.40.
13.41.

PROGRAMME:

RECORDING NO:

DATE:

REEL NO:

910997.

✓ 26.44	3/5 - 6	13.44.55 - 13.45.09	rk1	27.00
✓ 27.20	3/5 - 6 7	13.45.31 - 13.45.57	rk2	27.50
✓ 28.10	3/5 - 12	13.46.25 - 13.46.31	rk1	—
✓ 28.52	3/5 - 9 + 11	13.47.08 - 13.47.14	rk1	—
✓ 29.22	3/5 - 9 + 11	13.47.38 - 47.43	rk2	—
✓ 29.36	3/5 - 9 + 11	13.47.52 - 47.58	rk3	29.48
✓ 30.24	3/5 - 10	13.48.38 - 48.54	rk1	30.48
✓ 31.06	3/5 - 10	13.49.22 - 49.36	rk2	31.24
✓ 31.44	3/5 - 14	13.50.03 - 50.14	rk1	32.00
✓ 32.24	3/5 - 16 17	13.50.43 - 50.51	rk1	—
✓ 32.44	3/5 - 18 19	13.51.01 - 51.05	rk1	32.54
✓ 33.16	3/5 - 15 + 17	13.51.34 - 51.56	rk1	33.40
✓ 34.05	3/5 - 15 + 17	13.52.20 - 52.44	rk2	34.30
✓ 35.04	3/5 - 13	13.53.23 - 53.37	rk1	35.24
✓ 35.44	3/5 - 13	13.54.01 - 54.15	rk2	36.00
✓ 36.20	3/5 - 16A	13.54.38 - 54.48	rk1	36.32
✓ 36.50	3/5 - 19	13.55.14 - 55.21	rk1	37.04
✓ 37.25	3/7 - 1	13.55.45 - 55.56	rk1	37.38
✓ 38.10	3/7 - 1	13.56.32 - 56.41	rk2	38.27
✓ 38.54	3/7 - 2	13.57.14 - 57.23	rk1	39.03
✓ 39.25	3/7 - 2	13.57.48 - 57.55	rk2	39.36
✓ 40.12	3/7 - 3	13.58.36 - 58.45	rk1	40.33
✓ 41.00	3/7 - 3	13.59.24 - 59.32	rk2	41.12
✓ 41.34	3/7 - 3	14.00 - 14.00.08	rk3	41.49
✓ 42.10	3/7 - 5	14.00.37 - 14.00.49	rk1	42.27
✓ 43.15	3/7 - 5	14.01.37 - 14.01.53	rk2	43.32
✓ 43.50	3/9 - 1	14.02.15 - 14.02.29	rk1	44.07
✓ 44.30	3/9 - 1	14.02.55 - 14.02.08	rk2	44.47
✓ 45.00	1/1 - 1	14.03.32 - 14.04.08	rk2	45.44

PROGRAMME:

RECORDING NO:

DATE:

REEL NO:

910997.

✓ 46.04	3/18	1	14.04.29-05.01	rk1	46.36
✓ 46.54	3/18	1	14.05.24-05.54	rk2	47.31
✓ 47.50	3/18	1	14.06.21-06.53	rk3	48.28
✓ 48.46	3/5	20+20	14.07.15-07.38	rk1	49.10
✓ 49.35	3/5	22	14.08.04-08.10	rk1	49.46
✓ 50.10	3/5	23	14.08.47-10.06	rk1	50.33
✓ 51.15	3/5	23	?	rk2	51.38
✓ 52.10	3/5	25	14.10.40-10.50	rk1	
✓ 52.23	3/5	25	14.10.54-10.59	rk2	52.31
✓ 52.52	3/5	24	14.11.22-11.39	rk1	53.12
✓ 54.25	6/6	1	14.13.10-13.58	rk1	55.26
✓ 56.12	6/8	1+2	14.14.20-15.15	rk1	56.44
✓ 57.00	6/8	1+2	14.15.32-16.20	rk2	57.48
✓ 58.14	6/16	1	14.16.41-14.17-50	rk1	
✓ 58.40	6/16	1	14.17.10-17.17	rk2	
✓ 59.03	6/16	1		rk3	59.16
✓ 59.40	6/16	2	14.18.18-19.56	rk1	61.20
✓ 61.40	6/16	3	14.20.18-14.20.30	rk1	61.56
✓ 62.12	6/16	3	14.20.54-21.05	rk2	62.33
✓ 63.00	6/17	1	14.21.35-21.46	rk1	
✓ 63.22	6/17	1	14.22.00-22.07	rk2	63.34
✓ 63.58	4/13	1	14.22.36-22.45	rk1	64.10
✓ 64.30	4/15	8	14.23.10-23.20	rk1	64.47
✓ 65.08	4/15	1	14.23.49-23.55	rk1	65.18
✓ 65.40	4/15	15	14.24.21-24.28	rk1	65.56
✓ 66.19	4/15	12	14.25.00-25.06	rk1	66.29
✓ 66.48	4/15	12	14.25.30-25.35	rk2	66.59
✓ 67.18	4/15	4+6	14.26.05-26.14	rk1	67.37

DATE: _____

RECORDING NO:

REEL NO:

✓ 68.05	4/15 4 + 6	14.26.48 - 27.00	k2	68.21
✓ 68.48	4/15 4 + 6	14.27.25 - 27.40	k3	69.01
✓ 69.26	4/15 - 14	14.28.09 - 28.19	k1	69.40
✓ 70.14	4/15 - 10	14.28.57 - 29.14	k1	70.32
✓ 70.50	4/15 - 16	14.29.35 - 29.42	k1	71.06
✓ 71.30	4/15 - 18	14.30.16 - 30.21	k1	71.40
✓ 72.12	4/15 - 18	14.30.56 - 31.01	k2	72.20
✓ 72.40	4/15 - 3 + 5	14.31.27 - 31.44	k1	73.01
✓ 73.35	4/15 - 3 + 5	14.32.22 - 32.42	k2	73.57
✓ 75.08	4/15 - 7 + 9	14.33.55 - 34.08	k1	75.22
✓ 75.44	4/15 - 11 + 13	14.34.31 - 34.56	k1	76.10
✓ 76.28	4/15 - 11 + 13	14.35.17 - 35.35	k2	76.47
✓ 77.08	4/15 - 2	14.35.59 - 36.08	k1	77.32

DB①

PROGRAMME: Dr Who
Seeds of Doom
1-11-75.

RECORDING NO: cl6 HT/802196/MW
REEL NO: 910998

0.00	L/v.			2.00
2.21	3/12 - 1	17 03/18 - 03/42	rk1	2.43
3.05	3/12 - 3	17 03/04 - 04/26	rk1	3.35
4.00	3/12 - 5	17 04/57 - 05/24	rk1	4.28
4.48	3/14 - 2	17 05/48 - 06/04	rk1	5.08
5.38	3/15 - 1		rk1	6.25
5.50	3/15 - 1	17 06/49 - 07/29	rk2	6.35
7.12	3/15 - 5	" 08/14 - 08/34	rk1	7.35
7.50	3/15 - 5	" 08/53 - 09/15	rk2	8.16
8.40	3/12 - 4	3/14 - 17/09/42	rk1	9.09
9.30	3/14	17/10/33 - 10/43	rk2	9.48
10.26	4/1 - 1	17-11/40 - 12/07	rk1	11.06
11.44	4/1 - 1	17-12/48 - 13/14	rk2	12.13
12.45.3	4/2 - 1	17-13/46 - 14/04	rk2	13.
13.20	4/5 - 1	17-14/27 - 14/52	rk1	13.48
14.06	4/5 - 1	17-15/10 - 15/34	rk2	14.32
15.12	3/12 - 2	17-16/18 - 17-16/30	rk1	
15.56	3/12 - 2	17-16/57 - 17/10	rk2	16.06
16.32	3/15 - 2	17-17/38 - 17/56	rk1	16.52
17.16	3/15 - 3	17-18/23 - 18/39	rk1	17.34
18.14	3/15 - 4	17-19/20 - 19/42	rk1	
19.12	3/15 - 4	cont 17-20/21 - 20/34	rk1	19.28
19.50	3/13 - 1	17.20.57 - 21.12.	rk1	20.08
20.38	3/13 - 1	17.21.46 - 22.02.	rk2	20.58
21.30	3/13 - 1	17.22.40 - 22.57	rk3	21.49
22.15	3/13 - 2	17.23.13 - 23.59	rk1	
22.42	3/13 - 2	17.24.22 - 23.59	rk2	22.53
23.24	3/13 - 2	24.45	rk3	23.36

PROGRAMME:

RECORDING NO:

DATE:

REEL NO:

910 998

24.02	6/16 - 2	17.25.13 - 25.25	rk2	24.18
25.06	6/16 - 3	17.26.18 - 26.26	rk3	25.21
25.50	6/17 - 1	17.27.06 - 27.18.	rk2	
26.22	6/17 - 1	17.27.37 - 27.48	rk3	26.41
27.12	4/3 - 1A	17.28.25 - 28.44	rk1	27.37
27.54	4/3 - 1B	17.29.07 - 29.34	rk1	28.26
28.48	4/4 - 1	17.30.02 - 30.26	rk1	29.14
29.50	5/5 - 1	17 - 31/09 - 31/52.	rk1	30.40
31.00	5/6 - 2	17 - 32/30 - 33/16	rk1	32.03
32.30	5/7 - 1	17 - 33/50 - 34/36	rk1	33.21
33.46	5/7 - 2	17.35.03 - 35.09.	rk1	33.54
34.20	4/15 - 17	17.35.39 - 35.48	rk1	34.38
35.02	4/15 - 17A	17.36.20 - 36.25	rk1	37.24.
35.16	4/15 - 17A		rk2	
36.02	4/15 - 17A		rk3	36.11
36.56	4/15 - 17B	17.38.15 - 38.27	rk1	37.10
37.35	4/15 - 17B	17.39.00 - 39.04	rk2	37.48
38.21	5/1 - 2A	17.39.40 - 39.48	rk1	
39.04	5/1 - 2A	17.40.24 - 40.31.	rk2	39.16
39.42	5/1 - 2	17.41.05 - 41.16.	rk1	40.00
40.20	5/1 - 4	17.41.42 - 41.54	rk1	40.36
41.20	5/1 - 1	17.42.40 - 42.50	rk1	41.37
42.03	5/1 - 1	17.43.26 - 43.38	rk2	42.20
43.00	5/1 - 3	17.44.22 - 44.30	rk1	43.12
43.30	5/2 - 1	17-44/56 - 46/08	rk1	44.48
45.20	5/3 - 1	17-46/44 - 47/50	rk1	46.27
46.50	5/9 - 3 + 5	17-48/37 - 49/25	rk1	48.09
48.25	5/9 - 6A	17-50/07 - 50/55	rk1	49.35

Note
relate
shots
on
9109987

PROGRAMME:

RECORDING NO:

DATE:

REEL NO:

50.00	5/6 - 2	17-51/20-52/11	rk2	50.51
51.15	5/6 - 2	17-52/37-53/30	rk3	52.06
52.35	5/6 - 1 + 3	5/7 - 3	rk1	17.54.00 - 17.55.00.
53.28	5/7 - 3		rk2	53.35
53.58	5/7 - 2	17.55.24 - 55.28	rk2	54.07
54.27	5/7 - 1	17-55/48-56/36	rk2	55.12
55.26	5/9 - 1	17.56.58 - 57.09	rk1	55.46
56.20	5/9 - 2 + 4	17.57.33-58.09	rk1	56.44
57.10	5/9 - 6	17.58.40-59.19	rk1	57.52
58.12	5/11 - 2	17.59.42-59.59	rk1	
58.40	5/11 - 2	18.00.07-00.24	rk2	
59.10	5/11 - 2	18.00.33-00.48	rk3	
59.32	5/11 - 2	18.00.03-01.14	rk4	59.47
60.05	5/11 - 3 + 4	18.01.42-2.54	rk1	61.24
61.58	5/11 - 5	18.03.29-03.49	rk1	
62.38	5/11 - 5	18.04.08-04.23	rk2	62.57
63.23	3/16 - 2 + 4 + 6 + 8	04.54-05.43	rk1	64.15
64.35	3/16 - 1	18.06.10-06.16	rk1	
65.08	3/16 - 1	18.06.41-06.48	rk2	65.18
66.06	3/16 - 1	18.07.41-7.50	rk3	66.17
66.40	3/16 - 3 + 5 + 7	08.22-09.20	rk1	
68.05	3/16 - 7	18.09.42-09.52	rk2	
68.44	5/12 - 1		rk1	
69.20	5/12 - 1A + 1B	18.10.21-18.11.04	rk1	18.11.10-18.11.20.
70.00	5/12 - 1C	18.11.37-18.12.00	rk1	70.27
70.57	5/12 - 2	18.12.35-12.48	rk1	
71.27	5/12 - 2	18.13.03-13.14.	rk2	71.44
72.03	5/12 - 3 + 4	18.13.44-14.03.		72.28.

PROGRAMME:

RECORDING NO:

DATE:

REEL NO:

18.14.23-14.42.

72.46	5/12	5	(End Ident)	Re 1	73.12
73.35	6/4	= 1	18.15.13-18.15.24	Re 1	73.50
74.10	1/1	= 1	18.15.53-16.27.	Re 3	74.46
75.16	6/1	= 1	18.16.50-	Re 1	75.40
75.32	6/3	= 3	18.17.18	Re 1	75.40
76.40	'hoser shots' Seq 1-3. Epg.			Re 1	76.53
76.40	6/1	= 3	18.18.24-18.31.	Re 1	76.53
77.16	6/1	= 7	18.18.58-19.03.	Re 1	77.23
77.48	6/2	= 1	18.19.30-19.37	Re 1	77.55
78.12	6/3	= 1	18.19.58-20.02.	Re 1	78.29
78.37	6/3	= 1	18.20.23-20.26	Re 2	
78.54	6/3	= 1A	20.42-20.55.	Re 1	79.14
79.40	6/1	Jumbo Cinova csc		Re 1	81.45

3/1/1/1



18-21/35-23/30.

PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
DR. WHO (4L)				Distribution Denotes Recipient ☒ No of Cop			
Episode(s) / Sub. Title				To: Room No. and Building			
The Seeds of Doom				Booking Assistant: * 1			
Proj. No(s)		Prod. Costing Wk(s)	Channel	Phyllis Page S.207 S.H.			
2345/2061-6			BBC1	Dept. Org.: * 1			
Dept.		Studio		A/Org. Serials D.Tel. 406 T.H.			
Production day(s) and date(s)		Week(s)					
Filming date(s)		Week(s)					
29th October - 3rd November 1975		44/5					
Producer		Room No.		Building		Tel. Ext.	
Director		505		Union House		File Copy	
Designer		211		Threshold		Date	
						6.11.75. *	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TOM BAKER	25.10.75.	09.00-14.00	Outside rehearsal		
	26.10.75.	11.00-18.00	Outside rehearsal		
	27.10.75.	11.00-18.00	Outside rehearsal		
	29.10.75.		Travel to Dorset + rehearsal		
	30.10.75.		O.B. Recording		
	31.10.75.	+ 4 hrs. overtime	O.B. Recording		
	1.11.75.	+ 4 hrs.	O.B. Recording		
	2.11.75.	+ 3 hrs.	O.B. Recording		
	3.11.75.		O.B. Recording + travel back		
			Please deduct £ advanced by P.A. on location		
ELISABETH SLADEN	25.10.75.	09.00-14.00	Outside rehearsal		
	26.10.75.	11.00-18.00	Outside rehearsal		
	27.10.75.	11.00-18.00	Outside rehearsal		
	29.10.75.		Travel + rehearsal		
	30.10.75.		O.B. Recording		
	31.10.75.	+ 4 hrs.	O.B. Recording		
	1.11.75.	+ 4 hrs.	O.B. Recording		
	2.11.75.	+ 3 hrs.	O.B. Recording		
	3.11.75.		O.B. Recording + travel back		
	22.10.75.	14.30	Costume fitting covered		

PROG. TITLE	DR. WHO (4L)	ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Episode(s) / Sub. Title	The Seeds of Doom	Page No.		2 *
Proj. No(s)	2345/2061-6			

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
JOHN CHALLIS	25.10.75.	09.00-14.00	Outside rehearsal		
	26.10.75.	11.00-18.00	Outside rehearsal		
	27.10.75.	11.00-18.00	Outside rehearsal		
	29.10.75.		Travel/rehearsal		
	30.10.75.		O.B. Recording		
	31.10.75.	+ 4 hrs.	O.B. Recording		
	1.11.75.	+ 4 hrs.	O.B. Recording +		
	2.11.75.	+ 3 hrs.	O.B. Recording		
	3.11.75.		O.B. Recording + travel back		
KENNETH GILBERT	25.10.75.	09.00-14.00	Outside rehearsal		
	26.10.75.	11.00-18.00	Outside rehearsal		
	27.10.75.	11.00-18.00	Outside rehearsal		
	29.10.75.		Travel/rehearsal		
	30.10.75.		O.B. Recording		
	31.10.75.	+ 4 hrs.	O.B. Recording		
	1.11.75.		Travel back		
	23.10.75.	10.30	Costume fitting	✓	
DAVID MASTERMAN	29.10.75.		Travel/rehearsal		
	30.10.75.		O.B. Recording		
	31.10.75.	+ 4 hrs.	O.B. Recording		
	1.11.75.		Called, but not used		
	2.11.75.		O.B. Recording + travel back		
SYLVIA COLERIDGE	25.10.75.	09.00-14.00	Outside rehearsal		
	26.10.75.	11.00-18.00	Outside rehearsal		
	27.10.75.	11.00-18.00	Outside rehearsal		
	29.10.75.		Travel/rehearsal		
	30.10.75.		O.B. Recording		
	31.10.75.		Travel back		
	23.10.75.	14.30	✓ Costume fitting		
MICHAEL BARRINGTON	25.10.75.	09.00-14.00	Outside rehearsal		
	26.10.75.	11.00-18.00	Outside rehearsal		
	27.10.75.	11.00-18.00	Outside rehearsal		
	29.10.75.		Travel/rehearsal		
	30.10.75.		O.B. Recording		
	31.10.75.		Day off on location		
	1.11.75.		Day off on location		
	2.11.75.		Day off on location		
	3.11.75.		O.B. Recording + travel back		

/Cont'd

PROG. TITLE		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Episode(s) / Sub. Title				Page No.	3 *
Proj. No(s)		2345/2061-6			
Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TONY BECKLEY	25.10.75.	09.00-14.00	Outside rehearsal		
	26.10.75.	11.00-18.00	Outside rehearsal		
	27.10.75.	11.00-18.00	Outside rehearsal		
	31.10.75.		Travel to Dorset		
	1.11.75.	+ 4 hrs.	O.B. Recording		
	2.11.75.	+ 3 hrs.	O.B. Recording		
	3.11.75.		Travel back		
	22.10.75.	11.00	Costume fitting		
SEYMOUR GREEN	25.10.75.	09.00-14.00	Outside rehearsal		
	26.10.75.	11.00-18.00	Outside rehearsal		
	27.10.75.	11.00-18.00	Outside rehearsal		
	31.10.75.		Travel to Dorset		
	1.11.75.	+ 4 hrs.	O.B. Recording		
	2.11.75.	+ 3 hrs.	O.B. Recording		
	3.11.75.		Travel back		
	23.10.75.	11.30	Costume fitting		
MARK JONES	25.10.75.	09.00-14.00	Outside rehearsal		
	31.10.75.		Travel to Dorset		
	1.11.75.		O.B. Recording		
	2.11.75.		Travel back		
	23.10.75.	12.00	Fitting		
	24.10.75.	15.00	Make-up test		
ALAN CHUNTZ	23.10.75.	12.00	Fitting		
JOHN ACHESON	25.10.75.	09.00-14.00	Outside rehearsal		
	26.10.75.	11.00-18.00	Outside rehearsal		
	27.10.75.	11.00-18.00	Outside rehearsal		
	1.11.75.		Travel to Dorset		
	2.11.75.	+ 3 hrs.	O.B. Recording		
	3.11.75.		O.B. Recording + travel back		
RAY BARRON	1.11.75.		Travel to Dorset		
	2.11.75.	+ 3 hrs.	O.B. Recording		
	3.11.75.		O.B. Recording + travel back		

/Cont'd

PROG. TITLE		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Episode(s) / Sub. Title				Page No.	4 *
Proj. No(s)		2345/2061-6			
Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
<u>WALK-ONS</u> IAN ELLIOTT	29.10.75. 30.10.75. 31.10.75. + 3 hrs. 1.11.75. + 4 hrs. 2.11.75. 3.11.75.		Travel to Dorset O.B. Recording (Ep.3) Called, but not used O.B. Recording (Ep.4) Called, but not used Travel back		
PAT MILNER	29.10.75. 30.10.75. 31.10.75. + 1 hr. 1.11.75. 2.11.75. 3.11.75. 4.11.75.		Travel to Dorset Called, but not used O.B. Recording (Ep.3) Called, but not used Not used Not used Travel back Please pay 2nd half of his train fare + 1 additional overnight		
PAT GORMAN	29.10.75. 30.10.75. 31.10.75. + 3 hrs. 1.11.75. + 4 hrs. 3.11.75.		Travel to Dorset Called, but not used O.B. Recording (Ep. 3 and 4) O.B. Recording (Ep. 3 and 5) Travel back		
BRIAN NOLAN	29.10.75. 30.10.75. 31.10.75. + 3 hrs. 1.11.75. + 4 hrs. 2.11.75. 3.11.75.		Travel to Dorset Day off on location O.B. Recording (Ep. 3 and 4) O.B. Recording (Ep. 4 and 5) Day off on location Travel back		
HARRY FIELDER	29.10.75. 30.10.75. 31.10.75. + 3 hrs. 1.11.75. + 4 hrs. 2.11.75. 3.11.75.		Travel to Dorset Day off on location O.B. Recording (Ep.3) O.B. Recording (Ep.3) O.B. Recording (Ep.3) Travel back		

/Cont'd

DR. WHO (4L)

The Seeds of Doom

5

2345/2061-6

RONALD GOUGH	30.10.75.	Travel to Dorset
	31.10.75.	O.B. Recording (Ep.4)
	1.11.75. + 2 hrs.	O.B. Recording (Ep.5)
	2.11.75.	Travel back

KEITH ASHLEY	30.10.75.	Travel to Dorset
	31.10.75.	O.B. Recording (Ep.4)
	1.11.75. + 2 hrs.	O.B. Recording (Ep.5)
	2.11.75.	O.B. Recording (Ep.4)
	3.11.75.	Travel back

DEREK WAYLAND	}	1.11.75.	Travel to Dorset
TONY SNELL		2.11.75.	O.B. Recording (Ep.6)
PATRICK GINTER		3.11.75.	O.B. Recording (Ep.6)
BARRY SUMMERFORD			+ travel back
ROWLAND GEALL	}		

Briony Brown
(Briony Brown)
Assistant to Douglas Camfield

Ref: rance: 35/80

6th November, 1975

Dear Mr Chunta,

Dr. Who 4th Sp. 3
023452063 3 Nov 75

This is to confirm that although you were booked for the above engagement we were unable to use your services.

We are therefore cancelling your contract dated 21.10.75 and are asking our Accounts Department to send you a cheque for full settlement of your fee.

Yours sincerely,

John Moore
Contracts Manager, Television

Alan Chunta,
Ivor Kinsell Casting,
7 Andover Place,
London E46.

ACCOUNTS 75
ACCOUNTS 80
REGISTRY
FILE
INDEX
PROCESSED
ORGANISER
KING MOOR

From: Head of Engineering, Television Studios

Room No. &
Building:

7024 T.C.

Tel.
Ext.:

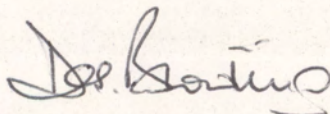
date: 6th November, 1975

Subject: RADIO TIMES CREDITS: DR. WHO (4L) (last episode)

To: Mr. P. Hinchcliffe

The above programme falls into a category which should merit a "Radio Times" sound credit for John Holmes.

I should be grateful if you will make the necessary arrangements.



(D.S. Browning)
for H.E.Tel.S.

From: Head of Technical Operations, Television Studios

Room No &
Building:

7063 T.C.

Tel.
Ext.:

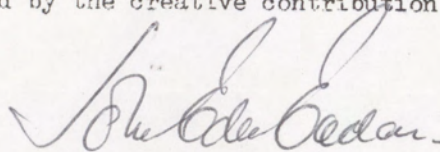
date: 6th November, 1975

Subject: SCREEN CREDITS: DR. WHO (4L)

To: Mr. P. Hinchcliffe

The above programme falls into the category which should merit and individual screen credit for John Holmes.

This credit should be placed in sequence order as close to the Director's credit as you think is justified by the creative contribution made by sound.



(J.D. Eden-Edon)
for H.T.O.Tel.S.

Cont'd of Rehearsal, Recording Schedules

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

- Ep. 1/2: Thursday 6th November - Saturday 15th November (Sunday 9th and 16th OFF) in Room 201 TRR, 10.00-18.00
- Ep. 3/4: Thursday 20th - Saturday 29th November (Sunday 23rd and 30th OFF) in Room 201 TRR, 10.00-18.00
- Ep. 5/6: Thursday 4th, Friday 5th, Saturday 6th (a.m.) December
Tuesday 9th - Saturday 13th December, in Room 201 TRR,
10.00-18.00

FILMING AND/OR PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

- Ep. 1/2: Monday 17th November, 11.00-22.00, Studio TE.4, TC
Tuesday 18th November, 10.30-22.00, TC.4, TC
(Recording 19.30-22.00 on each day)
- Ep. 3/4: Monday 1st December, 11.00-22.00, Studio TC.4, TC
Tuesday 2nd December, 10.30-22.00, TC.4, TC
(Recording 19.30-22.00 on each day)
- Ep. 5/6: Monday 15th December, 11.00-22.00, Studio t.b.a., TC
Tuesday 16th December, 10.30-22.00, Studio t.b.a., TC
(Recording 19.30-22.00 on each day)

O.B. (2)

Saturday 6th (p.m.) - travel to location in Reigate
Sunday 7th and Monday 8th December - Recording days + travel back
to London after recording on Monday 8th.

Philip

DR WHO "THE SEEDS OF DOOM"

DIR: Douglas Camfield

AFM: Sue Shearman

PROVISIONAL REHEARSAL SCHEDULE

<u>Thurs 6th Nov</u>	11.00	Winlett, Moberly, Stevenson. Sc.s 2,4,8,9,10,26 - Ep 1
	12.30	Doctor, Sarah, (Dunbar, Thackery?) Sc.s 3,13,14,15,16,17,18,20, 21,23,25 - Ep. 1
	17.00	Scorby, Keeler Sc.s 22 - Ep. 1
<u>Fri. 7th Nov.</u>	11.00	Doctor, Sarah, Stevenson Sc.s 3,4,5,6,7,8,10,15,28,30,33 38, - Ep.2
	12.30	Scorby, Keeler Sc.s 2,12, 14,18,20,21,23,22,25, 26,28,29,30,31,33, Ep 2
	16.00	Winlett Sc.s 1,3,5,18,24,32,35,36,37, 39,41 - Ep.2
<u>Sat. 8th Nov.</u>	09.00	Winlett, Moberly, Stevenson
	10.00	Doctor, Sarah (Dunbar, Thackery ?)
	13.00	Scorby Keeler Ep.1 - same order as 6.11.
<u>Mon. 10th Nov.</u>	11.00	Doctor, Sarah, Stevenson
	12.30	Scorby, Keeler.
	16.00	Winlett Ep. 2 - Same order as 7.11
<u>Tuesd 11th Nov</u>	11.00	Stevenson, Moberly, Winlett, Doctor, Sarah (Dunbar, Thackery?)
	12.00	Sarah
	14.00	Scorby, Keeler Script order - both ep.s in order. As Tues 11th
<u>Weds. 12th Nov</u>		
<u>Thurs. 13th Nov.</u>	11.00	Stevenson, Doctor, Winlett, Moberly (Dunbar?)
	11.30	Sarah (Thackery?)
	12.00	Scorby Keeler

Please turn to P2

Thurs. 13th cont.

Run in script order - Ep.s 1 & 2

Fri. 14th Nov.

11.00

Technical run - All calls

14.30

Producer's run

Sat 15th Nov.

09.00

TBA

This schedule is by no means final and may change according to day to day requirements.

The rehearsals will be in Room 201, BBC Rehearsal Rooms, Victoria Rd., N. Acton.

If you have any queries please do not hesitate to contact me on
or after office hours.

Sue Shearman AFM

PROG. TITLE		DR. WHO (4L)		EXTRAS (WALK-ONS) REQUISITION			
Episode(s) / Sub. Title		The Seeds of Doom		Distribution		Denotes Recipient ☒	
Proj. No(s)		2345/2063-6		To:		Room No. and Building	
Prod. Costing Wk(s)		Channel		Booking Assistant:		* 1	
Dept.		Drama Serials		Phyllis Page		S.207, S.H.	
Production day(s) and date(s)		3/4) 1st/2nd December 5/6) 15th/16th December		Studio		TC4/8	
Filing date(s)		Week(s)		Week(s)		49 51	
Producer		Philip Hinchcliffe		Room No.		505	
Director		Douglas Camfield		Building		Union House	
Designer		Roger Murray-Leach		Tel. Ext.		Threshold	
		400		SB TC		File Copy	
						Date 10.11.75.	

Recording Times

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

Monday 1st/Monday 15th December: 11.00-19.30, TC4/TC8

Tuesday 2nd/Tuesday 16th December: 10.30-19.30, TC4/TC8

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Recording: Monday 1st December, 19.30-22.00, TC4 (Ep. 3)
Tuesday 2nd December, 19.30-22.00, TC4 (Ep. 4)
Monday 15th December, 19.30-22.00, TC8 (Ep. 5)
Tuesday 16th December, 19.30-22.00, TC8 (Ep. 6)

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
Brian Nolan	A.P.P.	WOI	1st and 2nd December (Ep. 3/4)
Keith Ashley	A.P.P.	WOI (working in Monster costume)	2nd December (Ep. 4) 15th December (Ep. 5) 16th December (Ep. 6)
Ronald Gough	A.P.P.	WOI (working in Monster costume)	15th December (Ep. 5) 16th December (Ep. 6)
Pat Gorman	A.P.P.	WOI	1st and 2nd December (Ep. 3/4)

(Signed)

Brian Nolan
for Producer/Director

BUCKLAND SAND AND SILICA COMPANY LIMITED

A MEMBER OF THE BUCKLAND GROUP OF COMPANIES

Head Office & Registered Office : Reigate Heath, Reigate, Surrey, RH2 9RG

Telephone : Reigate (9 lines)

OUR REF. GS/BPH

YOUR REF.

17th November, 1975

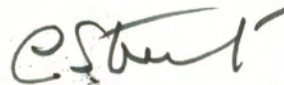
Mr. Graeme Harper
(P.A. to Douglas Camfield)
"Dr. Who" - BBC Drama Television
Television Centre,
Wood Lane,
London
W12 7RJ

Dear Mr. Harper,

Thank you for your letter dated 28th October 1975, I confirm that it will be in order for you to use the artificial snow for the filming at our pit on 7th and 8th December 1975.

I would however like to point out that we cannot be held responsible for any accidents or injuries to your personnel and vehicles whilst on our site.

Yours sincerely,



General Manager

Mon 17th November ①

VTC/64T/B02395 Spool no 911795 (pretend house.
Clock. (Ep1) 90' 911794 (backing)

✓ Caption seq + TK snow.

1a Captions — Take 1 NG flashing
1b on cam 2.

Take 2. — OK.

✓ Sc. 8 — ~~sc 8~~

2+3 Take 1.

✓ Sc 9.

4 Take 1.

✓ Sc 10.

5-6 Take 1.

6-8 ✓ Take 2 — better.
~~break~~

✓ Sc 3

9-17 Take 1. — bit slow, lacked sparkle

9-17 Take 2. — best use.
~~break~~

✓ Sc 11.

18-21 Take 1. — OK.

✓ Sc 14

22-27 Take 1 NG tech fault on Cam 2.

Take 2 (up to end of shot 24) Stevenson's last line not 35" enough.
Take 3 (line "There was... discolouration" cut 40"

✓ Sc 15

28-31 Take 1 OK.

✓ Sc 16

32-34 Take 1.

00'00"

30"

00'00"

1'55"

1'42"

00'00"

25"

00'00"

43"

00'00"

30"

00'00"

20"

✓ Sc 17.

35-36 Take 1. NG Shor 36. ~~(false start in near stage)~~
 Take 2 - not good on shor 36.
 35-41 Take 3. - good.

✓ Sc 20.

42-51 Take 1. NG. Stevenson fluffed
 Take 2 NG? Ling wrong re
 freezer.

42-45b Take 3. - OK.

46-51 NG - Dr's line about "veg soup"
 all wrong.

40-51 Retake 1.
 OK.

✓ Sc 18.

52-55 Take 1. - bit slow.
 Take 2 (Lifts syringe, looks at blood
 & then sits - without
 emptying syringe. ~~use~~ ✓?

✓ Sc 21.

56 Take 1 -

Sc 22.

57-65 Take 1. - NG M+Stevenson "split".

57-59 Take 2. - NG on shor 59.

59-65 Take 1. OK.

✓ Sc 22a. (no verbal ident).

66.

Sc 22b.

67-69 Take 1 (Dr. bit masked on shor 67.
 Dr's hat over his eyes)

66-68 Take 2. (Dr's hat now off), NG, camera 25"
 Creeping in

00'00"

1'10"
 1'20"

00'00"

1'30"

00'00"

27"
 00'00"

1'05"

00'00"

47"

00'00"

7"

00'00"

1'10"

00'00"-55"

66-	✓ <u>Sc 22a/b.</u>		00'00"
70	Take 3.	OK.	↓
			1'05"
71-	✓ <u>Sc 23.</u>		00'00"
91.			↓
			2'00"
90	✓ <u>Retake 1.</u>		
	Sound from "Aligha. I'll do my best."		10"
90	✓ <u>Retake 2.</u>	O.K.	10"
92-	✓ <u>Sc 26.</u>	Order of shots	00'00"
97.	<u>Take 1.</u>	92, 93 + 95, 94, 96, 97.	↓
97	Retake 1. (dur: 15").	too frightened redo on 18.11.75.	55"
984	✓ <u>Sc 25.</u>		00'00"
99	Take 1.		↓
	W/T = <u>MOBERLEY</u> : "I'll take these to the sick bay & start Selkirk."		13"
	✓ <u>Sc 13.</u>		
100	Take 1. (too much blizzard).		35"
100	Take 2. <u>Good</u>		35"
Ep 2	<u>CSO Shots</u> + snow on film		20"
123	✓ <u>Sc 11a.</u>		
	Take 1 - O.K.		
	W/T dialogue "What's that? ... look at it." (wrong dialogue).		
	✓ <u>Sc 1ba.</u>		
125	Take 1.		10"
124	✓ <u>Sc 1a</u>		
	Pov Power Unit		10"

911795

-4-

✓ Sc 34 CSO

127.

Take 1.

} not winning fast enough.

5"

127

Take 2.

127

Take 3 (not bent).

✓ Sc 34 CSO.

128

Take 1 - didn't stop in the right place.

128

Take 2 - ok

10"

✓ Sc 34.

129

Take 1.

5"

✓ Sc 34.

131

Take 1.

110 go into (Sc 36).

5"

file under prog ①.

edited onto
Spool. 49221

To video-disc.

- ~~✓ Ep 1 — Winlett + plank
(Sc. 7). 10.34.00. Spool 911796.~~
- ~~✓ Ep 4 — Keeler + plank
(Sc 1) 10.34.49
and 10.35.15 911845~~
- ~~✓ Ep 5 — Vines round people 93488
(Sc 26-260). 10.35.47
LATER Sc 26. 10.37.13. and 10.36.42~~
- ~~✓ Ep 6 — Model shot ceiling 96504
(Til 2) Sc. 11 — use 2nd pair
on line about East
Wing
10.37.58
and 10.38.45~~
- ~~✓ Ep 6 — Inquoid + house 97721.
3 Sep. Til segs.
10.39.21 (Estab. shot)
10.39.39 (Side of house)
10.40.00 (On roof breaking tiles)
10.40.25 (Clu front of house).~~

2

Tuesday 18th November

911796.

VTC | 6HT | B02396

Spool:

~~113~~ single
ended from
shot 120

98316.

Ep 1 Sc 2.

101 -

107.

~~112~~

✓ Take 1. - NG seeing top of Stevenson's head. 1'23"

101 - 112

✓ Take 2. - good

113 -

114

~~115~~

Sc 4

✓ Take 1 - NG positions wrong. (45")

113 - ~~115~~

✓ Take 2. - NG 2-s by pod in wrong position (40").

113 -

✓ Take 3.

116

OK.

Sc 7.

117 -

✓ Take 1. (25") a bit slow

~~118~~

117 -

✓ Take 2 - action faster

↓

118 &

✓ Take 1

119

↓

120

✓ Take 1. good

120

✓ Take 2. quicker plans withdrawal. (10") - v. good.

↓

121

✓ Take 1.

~~113~~

00'00"

↓

2'05"

00'00"

00'00"

↓

1'25"

↓

00'00"

↓

20"

↓

30"

↓

40"

↓

1'00"

Ep 2.

✓ Clock 1
↓

Sc 2.

2-
~~#3~~

✓ Take 1.

2-
11

✓ Take 2.

couple of not very good shots
Keeley mumping
click of gun didn't go off.

2-
11

✓ Take 3

good - use.

✓ Sc 10

12-
~~20~~

Take 1. OK.

✓ Sc 20.

21-
34

Take 1. OK.

✓ Sc 23.

35-
43

Take 1 OK.

Sc 25

44-
45

✓ NG boom shadow on 45.

44-
49

✓ Take 2 - NG on shot 49 (Dorcas
CU.

46-
49

✓ Retake 1.

OK

00'00"

1'45"

00'00"

1'40"

00'00"

55"

00'00"

2'40"

00'00"

1'10"

00'00"

40"

20"

50.	✓ <u>Sc 28.</u> Take 1		00'00" ↓ 12"
51- 56	✓ <u>Sc 30.</u> Take 1.	didn't take this shot (54) didn't see CU of glass being picked up.	00'00" ↓ 30"
51- 56	✓ Take 2.	OK but could be better	00'00" ↓ 35"
57- 58	✓ <u>Sc 33.</u> Take 1.	OK.	00'00" ↓ 15"
59.	✓ <u>Sc 4.</u> Take 1.	OK.	00'00" ↓ 10"
60- 62	✓ <u>Sc 12.</u> Take 1.	NG on Scorby's line he fluffed. (20')	00'00" ↓ 1'17"
60- 67	✓ Take 2.		00'00" ↓ 30"
68- 68	✓ <u>Sc 14</u> Take 1.	NG didn't see pod being "found."	00'00" ↓ 30"
68	✓ Take 2.	NG pod getting out of vision ahead	00'00" ↓ 30"
68 68	✓ Take 3.		00'00" ↓ 30"
69	✓ <u>Sc 16b.</u> Take 1.		00'00" ↓ 50"

70-74	<u>Sc 22.</u> Take 1.	00'00" | 1'00"
75-78.	<u>Sc 35</u> Take 1. all a bit quick.	00'00" | 20"
75-78.	<u>Take 2.</u> W/T (on 1/4" tape). <u>Stevenson</u> : No! No!	00'00" ↓ 20"
<u>EP 1</u> 92X-97X	<u>Sc 26</u> Retake. Rob's death Take 1. Wind machine ^{noise} at Rob: forget ^{noise} to come fwd	00'00" | 35"
92X-97X	<u>Take 2.</u> excellent.	00'00" | 45"
<u>EP 1</u>	<u>Opening titles</u>	
<u>LP 1</u>	<u>Closing titles</u>	
<u>EP 2</u>	<u>Opening titles</u> fake start	
<u>EP 2.</u> 79-80+82. 81	<u>Sc 3.</u> 79 Take 1 - (someone talking over). 79- Take 2. <u>Take 1</u> (inc tag shot for Ep 3.1)	

83	✓ <u>Sc 5</u>	00'00"
84	Take 1.	
85	✓ <u>Sc 8.</u>	
84	broom shadow	
84	Retake 1.	
86	NG, didn't get CU on Dr.	
85	✓ Retake 1	
86		55"
89	✓ <u>Sc 18.</u>	00'00"
	Take 1.	20"
90	✓ <u>Sc 18b.</u>	00'00"
	Take 1.	
91	✓ <u>Sc 18c.</u>	
97	Take 1.	1'45"
EP2	Opening titles	
EP2	Closing titles	
98	✓ <u>Sc 15</u>	00'00"
98	Take 1 NG.	
98	Take 2. ————— OK.	1'02"

102.	✓ <u>Sc 17</u> Take 1.		00'00" ↓ 10"
103. 103	✓ <u>Sc 19</u> Take 1. - didn't go up to face. Take 2		00'00" ↓ 10"
104.	✓ <u>Sc 24</u> Take 1.		00'00" ↓ 5"
105 - 111	✓ <u>Sc 29</u> Take 1.	Sound from Keeler: What's that thing.	00'00" ↓ 35"
109 - 111	✓ <u>Take 2</u> Retake OK.	Sound from Keeler: What's that thing. 20"	
112 - 117	✓ <u>Sc 31</u> NG. was bad end to 117. 4 boom at		00'00"
115 - 117.	✓ <u>Take 2</u> Retake	Sound from: There's that nice	00'00" ↓ 1'16"
118	✓ Bc/U count down from 600.		
Now on VT 3. 911796 911796 +123.			
120.	✓ <u>Sc 37</u> (also includes 128 + 130). Counter from 60.		

119 ✓ Sc 34a.
Take 1.

00'



5'

121 ✓ Sc 37.

00' 00'



Misc. shots Sarah.

122. — Take 1.

127. — also covering shot 129. ^{Sc 39}

✓ CSO. Sc 24.

~~130X~~

126X

Sc 34.

130X ✓ Take 1

130X ✓ Take 2. Slower.

132X ✓ Sc 34

Model shot.

5"

FROM: ASSISTANT, PROGRESS DESK, STUDIO MANAGEMENT.

ROOM 4043 T.C.

PABX.

DEPARTMENT DRAMA SERIALS..... PRODUCTION DR.WHO (4L) -1&2-..... PROJECT NO. 2345/2061-2..

WEEK NO. 47..... DATE 18.11.75.....

PRODUCER P.HINCHCLIFFE..... CONTRACT ASSISTANT NANSI DAVIES..... TECHNICAL MANAGER (1) JOHN DIXON.....

DIRECTOR D.CAMFIELD..... COSTUME DESIGNER BARBARA LANE..... SOUND SUPERVISOR JOHN HOLMES.....

DESIGNER J.BEAR..... MAKE-UP ARTIST ANN BRIGGS..... PROPERTY BUYER M.WATSON.....

So that this docket may help you to anticipate the deadline dates issued by the Servicing Departments, it is essential that information is passed quickly to all concerned.

Project numbers for productions are supplied to me by Programme Planning. If they are incorrect, please let me have the amendment as well as Programme Planning.

Requests for rehearsal rooms are now required by Studio Bookings 20 working days (4 calender weeks) before the first rehearsal date.

Deadline dates for Visual Effects information can now be obtained from the Visual Effects Organiser on Ext. T.C.

STUDIO PRODUCTION DEADLINE DATES

	Scripts	Plan Agreed	Design Drgs.	Cons. Zero	Action Props.	Dressing Props.	Graphics: Filmed	Illust.	Plain	Artists	Costume	Make-Up	Final Plans
Information Due	15.9	7.10	16.10	14.11	4.11	4.11	24.10	31.10	5.11	31.10	3.11	31.10	7.11
Information Received													

Cancellation Dates:- Floor Manager DRAMA..... A.F.M. DRAMA..... Floor Assistant 7.11..... Scenic Projection 7.11.....

Date of Issue of Studio Production Dates 1.10.75.....

Comments

John Bush
ASSISTANT, PROGRESS DESK

PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
DR. WHO (4L)				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:		Room No. and Building	
The Seeds of Doom				Booking Assistant:		S.207 S.H.	
Proj. No(s)				Dept. Org.:		A/Org. Serials	
2345/2061-2				A/Org. Serials		406 Threshold	
Prod. Costing Wk(s)				Room No.		Building	
Channel				Tel. Ext.		File Copy	
BBC1				505		Union House	
Dept.				211		Threshold	
Drama Serials				Room No.		Building	
Studio				Tel. Ext.		Date	
TC4				505		20.11.75.	
Production day(s) and date(s)				Week(s)		1	
17th/18th November				47		*	
Filming date(s)				Week(s)		1	
Room No.				Building		Tel. Ext.	
505				Union House		File Copy	
211				Threshold		Date	
Producer				505		20.11.75.	
Director				211		1	
Designer				Union House		*	
Douglas Camfield				Threshold		20.11.75.	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

Monday 17th November: Reh. 11.00-19.30
Rec. 19.30-22.00

Tuesday 18th November: Reh. 10.30-19.30
Rec. 19.30-22.00 (+ 15' overrun to 22.15)

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TOM BAKER	6.11.75.	11.00-18.00	Outside rehearsal		
	7.11.75.	11.00-18.00	Outside rehearsal		
	8.11.75.	09.00-14.00	Outside rehearsal		
	10.11.75.	11.00-18.00	Outside rehearsal		
	11.11.75.	11.00-18.00	O/R		
	12.11.75.	11.00-18.00	O/R		
	13.11.75.	11.00-18.00	O/R		
	14.11.75.	11.00-18.00	O/R		
	15.11.75.	09.00-14.00	O/R		
	17.11.75.	10.30-22.00	Studio recording(Ep.1)		
ELISABETH SLADEN			+ material for Ep.2		
	18.11.75.	10.00-22.15	Studio recording (Ep.2)		
			+ 1/2 hr. overtime		
	6.11.75.	11.00-18.00	O/R		
	7.11.75.	11.00-18.00	O/R		
	8.11.75.	09.00-14.00	O/R		
	10.11.75.	11.00-18.00	O/R		
	11.11.75.	11.00-18.00	O/R		
	13.11.75.	11.00-18.00	O/R		
	14.11.75.	11.00-18.00	O/R		
	15.11.75.	09.00-14.00	O/R		
	17.11.75.	11.00-22.00	Studio rec.(Ep.1 + material for Ep.2)		
	18.11.75.	10.30-22.15	Studio rec. (Ep.2)		

/Cont'd

ARTISTS TIME SHEET: DR. WHO (4L)

JOHN GLEESON	6.11.75.	11.00-18.00	O/R
	7.11.75.	11.00-18.00	O/R
	8.11.75.	09.00-14.00	O/R
	10.11.75.	11.00-18.00	O/R
	11.11.75.	11.00-18.00	O/R
	12.11.75.	11.00-18.00	O/R
	13.11.75.	11.00-18.00	O/R
	14.11.75.	11.00-18.00	O/R
	15.11.75.	09.00-14.00	O/R
	17.11.75.	10.30-22.00	Studio rec. (Ep.1)
18.11.75.	10.00-22.30	Studio rec. (Ep.2 + material for Ep.1) + $\frac{1}{2}$ hr. overtime	

MICHAEL McSTAY	6.11.75.	11.00-18.00	O/R
	8.11.75.	09.00-14.00	O/R
	11.11.75.	11.00-18.00	O/R
	12.11.75.	11.00-18.00	O/R
	13.11.75.	11.00-18.00	O/R
	14.11.75.	11.00-18.00	O/R
	15.11.75.	09.00-14.00	O/R
	17.11.75.	10.30-22.00	Studio rec. (Ep.1)
	18.11.75.	10.00-21.45	Studio rec. (Ep.2 + material for Ep.1)

HUBERT REES	6.11.75.	11.00-18.00	O/R
	7.11.75.	11.00-18.00	O/R
	8.11.75.	09.00-14.00	O/R
	10.11.75.	11.00-18.00	O/R
	11.11.75.	11.00-18.00	O/R
	12.11.75.	11.00-18.00	O/R
	13.11.75.	11.00-18.00	O/R
	14.11.75.	11.00-18.00	O/R
	15.11.75.	09.00-14.00	O/R
	17.11.75.	10.30-22.00	Studio rec. (Ep.1 + material for Ep.2)
18.11.75.	10.00-22.10	Studio rec. (Ep.2 + material for Ep.1) + $\frac{1}{4}$ hr overtime	

KENNETH GILBERT	6.11.75.	11.00-18.00	O/R	} ? additional rehear days
	11.11.75.	11.00-18.00	O/R	
	12.11.75.	11.00-18.00	O/R	
	13.11.75.	11.00-18.00	O/R	
	14.11.75.	11.00-18.00	O/R	
	15.11.75.	09.00-14.00	O/R	
	17.11.75.	10.30-20.00	Studio rec. (Ep.1)	

/Cont'd

ARTISTS TIME SHEET: DR. WHO (4L)

MICHAEL BARRINGTON	6.11.75.	11.00-18.00	O/R)	
	11.11.75.	11.00-18.00	O/R)	
	12.11.75.	11.00-18.00	O/R)	
	13.11.75.	11.00-18.00	O/R)	? additional reh. days
	14.11.75.	11.00-18.00	O/R)	
	15.11.75.	09.00-14.00	O/R)	
	17.11.75.	10.45-20.00	Studio rec. (Ep.1)	

JOHN CHALLIS	6.11.75.	11.00-18.00	O/R	
	7.11.75.	11.00-18.00	O/R	
	8.11.75.	09.00-14.00	O/R	
	10.11.75.	11.00-18.00	O/R	
	11.11.75.	11.00-18.00	O/R	
	12.11.75.	11.00-18.00	O/R	
	13.11.75.	11.00-18.00	O/R	
	14.11.75.	11.00-18.00	O/R	
	15.11.75.	09.00-14.00	O/R	
	17.11.75.	11.30-21.05	Studio rec. (Ep.1)	
	18.11.75.	10.00-22.15	Studio rec. (Ep.2 + ¼ hr. overtime	

MARK JONES	6.11.75.	11.00-18.00	O/R	
	7.11.75.	11.00-18.00	O/R	
	8.11.75.	09.00-14.00	O/R	
	10.11.75.	11.00-18.00	O/R	
	11.11.75.	11.00-18.00	O/R	
	12.11.75.	11.00-18.00	O/R	
	13.11.75.	11.00-18.00	O/R	
	14.11.75.	11.00-18.00	O/R	
	15.11.75.	09.00-14.00	O/R	
	17.11.75.	11.30-21.05	Studio rec. (Ep.1)	
	18.11.75.	10.00-22.15	Studio rec. (Ep.2 + ¼ hr. overtime	

Briony Brown
 (Briony Brown)
 Assistant to Douglas Camfield

PROG. TITLE				RELEASE OF ARTISTS' FEES			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
The Seeds of Doom - Ep.1/2				To: -			
Proj. No(s)				Room No. and Building			
2345/2061-2				Tel. Accounts			
Prod. Costing Wk(s)				(Artists' Payments)			
Channel				Contracts Asst.:			
BBC1				621, 33 Cav. Sq.			
Dept.				Nansi Davies			
Drama Serials				S.205			
Studio				S.H. *			
TC4							
Production day(s) and date(s)							
17th/18th November							
Week(s)							
47							
Filing date(s)							
Room No.				Building			
505				Union House			
211				Threshold			
Tel. Ext.							
Producer				File Copy			
Philip Hinchcliffe				1			
Director				Date			
Douglas Camfield				20.11.75.			
Designer				*			

This is notification for release of payment prior to the programme being completed.

The following artists have completed work/filming in accordance with their contracts and may now be paid:—

Episodes 1 and 2 only (of a 6-part serial)

Tom Baker
 Elisabeth Sladen
 John Gleeson
 Michael McStay
 Hubert Rees
 Kenneth Gilbert
 Michael Barrington } Ep. 1 only
 John Challis
 Mark Jones

bb.

Briony Brown
 (Briony Brown)
 for Douglas Camfield

DR WHO THE SEEDS OF DOOM

PROVISIONAL REHEARSAL SCHEDULE

DIR: DOUGLAS CAMFIELD

AFM: SUE SHEARMAN

Thurs. 20th

Block Ep.1 sc.6 & Ep. 3

11.00 Chase, Dunbar

1/6

11.30 Scorby, Keeler

Sc.s: 2,4,6,16,25,30,

12.30 Doctor, Sarah, Hargreaves, Amelia

Sc.s: 14,22,24,23,44,46,47,48,49

Fri. 21st

Block Ep. 4

11.00 Chase, Scorby, Keeler, Hargreaves.

Sc.s: 3,5,13,15,17,19,28,36,

12.30 Doctor, Sarah,

Sc.s: 1,2,4,8,10,11,13,21,22,23,25,

26,28,31,32,33,34,35,36,39.

14.00 Dunbar, Amelia

Sc.s: 15,27,37

Sat.22nd

Work Ep.1 sc.6 & Ep.3

9.00 Chase, Dunbar

9.30 Scorby, Keeler, Hargreaves

10.00 Doctor, Sarah, Amelia.

Same order as 20.11

Mon. 24th

Work Ep. 4

11.00 Chase, Scorby, Keeler, Hargreaves

12.00 Doctor, Sarah

14.00 Dunbar, Amelia

Same order as 21.11

Tues 25th

Block Ep.3 sc.3 Then run whole thing in order.

11.00 Thackery, Doctor, Sarah, Dunbar.
11.30 Chase, Scorby, Keeler, Hargreaves
12.00 Amelia

Wed. 26th

Work Ep.s 3 & 4 in order; Ep.5, sc.18,20,22; Ep.6, Sc.39
11.00 Chase, Dunbar, Scorby, Keeler, Hargreaves, Doctor, Sarah, Thackeray, Beresford.
12.00 Amelia

Thurs. 27th

As above

Fri. 28th

11.00 Technical run
14.30 Producer's run
All calls 11.00

Sat. 29th

09.00 TBA

This schedule is by no means final & may change according to day to day requirements.

The rehearsals will be in Room 201, BBC Rehearsal Rooms, Victoria Rd., N . Acton.

If you have any queries please do not hesitate to contact me on
or after office hours.

Sue Shearman AFM

C.C. D. Canfield. ✓
Serials.
C.
P.

Ref:

2345/2061/HL/30

Ext.

21st November 1975

Duckland Sand and Silicate Co.,
Duckland,
Mr. Reigate,
Surrey.

Dear
Sir,

RE: VED

I understand from our Director, Douglas Canfield that you are very kindly granting us Television Out side Broadcast facilities at Duckland Sand and Silicate Company, in connection with the above programme on 7th and 8th December 1975. Timetable as agreed.

Facilities to include covering pit with artificial snow, building up area of sand by you and building of hut.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

The above fee to include parking for BBC technical and crew vehicles, access to toilet facilities and normal heating and lighting of the premises.

You agree to grant the necessary permission for free access at all reasonable times to the representatives of the BBC and/or Post Office for the purpose of installing, maintaining and removing the necessary technical apparatus. The BBC shall be responsible for the cost of such installation, maintenance and removal and for all engineering and tele-recording expenses.

*(Expenses to be invoiced separately.

Ref: 2345/2061/83/JG

For the attention of

The British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this recording.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter, indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs,
A/Assistant, Facilities,
Television Administration.

I agree to a payment of £ as outlined above. The cheque

should be made payable to

Date Signed

DOCTOR WHO PHOTOGRAPHS

Joy Sambles, Picture Publicity

The enclosed photographs can all be captioned: BBC-1 Colour,
Doctor Who 4L 'The Seeds of Doom':

- 8A/3 Sarah (Elisabeth Sladen) and the Doctor (Tom Baker) encounter
the Krynoid
- 12A/3 Sarah (Elisabeth Sladen) and the Doctor (Tom Baker) chased
by the Krynoid
- 16A/3 " " " "
- 24A/3 The Krynoid
- 27A/3 " "
- 30A/3 " "
- 3A/3 The Doctor (Tom Baker) tries to divert the Krynoid
- 6A/3 The Doctor (Tom Baker) and Sarah (Elisabeth Sladen) trying to
divert the Krynoid
- 23A/4 Scorby (John Challis) struggling with Sarah Jane Smith (Elisabeth
Sladen)
- 28A/4 The Doctor (Tom Baker) attacks Scorby (John Challis)
- 29/2 Scorby (John Challis) and a Guard (David Masterman) capture
Sarah (Elisabeth Sladen)
- 4A/1 The Doctor (Tom Baker) and Sarah (Elisabeth Sladen) trying to
escape from Harrison Chase's house.
- 14A/1 The Doctor (Tom Baker) and Sarah (Elisabeth Sladen)
- 19A/1 The Doctor (Tom Baker) and Sarah (Elisabeth Sladen)
- 22A/1 " "
- 14A/2 The Krynoid in its earlier stages of development (Mark Jones)
- 11A/2 " " "
- 2A/2 " " "

All these photographs were taken on location at Athelhampton House,
Dorchester, Dorset

Ann Carrington
Ann Carrington

PROG. TITLE		DR. WHO (4L)		MEMO			
Episode(s) / Sub. Title		The Seeds of Doom		Distribution		Denotes Recipient ☒	
Proj. No(s)		2345/2066		To:-		Room No. and Building	
Prod. Costing Wk(s)		Channel		Nansi Davies		S.205 S.H.	
Dept.		Drama Serials		Studio		OB	
Production day(s) and date(s)				Week(s)			
xxxx OB		6th-8th December		Week(s)		50	
Room No.		Building		Tel. Ext.			
Producer		Philip Hinchcliffe		505		Union House	
Director		Douglas Camfield		211		Threshold	
Designer		Roger Murray-Leach		400		SB TC	
						File Copy	
						Date 25.11.75.	

SUBJECT ARTISTS EXPENSES

Please would you arrange to pay the following expenses in connection with our O.B. filming in the Reigate area between 6th and 8th December. Please charge to Project no. 2345/2066.

Tom Baker 2 overnight allowances
 Elisabeth Sladen ... 2 overnight allowances
 Michael McStay 2 overnight allowances
 Hubert Rees 2 overnight allowances
 John Gleeson 2 overnight allowances
 Mark Jones 1 overnight allowance + 1 single fare London/
 Gatwick Airport
 John Challis 1 overnight allowance + 1 single fare London/
 Gatwick Airport
 Ian Fairbairn 1 overnight allowance + 1 single fare London/
 Gatwick Airport

With many thanks.

bb.

Briony Brown
 (Briony Brown)

Reference: 35/BB

25th November, 1975

Dear Mr Barrington,

Dr Who 4L "Seeds of Doom" Ep. 3
023452063 1st December 1975

This is to confirm that although you were booked to record Ep. 3 on the 1st December, the recording date will now be postponed to a later date.

We are therefore asking our Accounts Department to send you a cheque for £

in full settlement of your fee.

Yours sincerely,

John Moore
Contracts Manager, Television

Michael Barrington Esq.,
c/o Derrick Marr Ltd.,
Eagle House,
110 Jeram Street,
London, SW1Y 6NE

ACCOUNTS PU
ACCOUNTS SU
REGISTRY
FILE
INDEX
✓ PRODUCER
ORGANISER
MISS MOOR

Sp. 911006 (90')

DR. WHO (4L)

The Seeds of Doom

02345/2061-6

O.B. (2): RUNNING ORDER

Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
<u>SUNDAY 7th DECEMBER</u>					
21 ✓	3	2	1-30	Scenes 7-13 inc. Ext. Hopper area. Day	THE DOCTOR SARAH CHAUFFEUR Dr.'s Double
complete except for shot 28 (rec. on 8.12.)					
16	2	3 ✓	1	Scene 38 Ext. Power Unit. Day	THE DOCTOR SARAH
2	1	2 ✓	1	Scene 12 Ext. Camp. Day	MOBERLEY THE DOCTOR SARAH
4	1	3 ✓	1-10	Scene 19 Ext. Trench. Night	THE DOCTOR SARAH STEVENSON
11	2	5 ✓	1	Scene 18a Ext. Camp. Night	THE DOCTOR SARAH STEVENSON
7	2	2 ✓	1 and 2	Scene 11/11a Ext. Power Unit. Night	THE KRYNOID
9	2	3 ✓	1	Scene 13 Ext. Power Unit. Night	THE DOCTOR SARAH STEVENSON
10	2	4 ✓	1	Scene 16a Ext. Power Unit. Night	THE DOCTOR SARAH STEVENSON

Page	Ep.	Seq. no.	Shots	Scene/Lighting	Characters
10	2 ✓	4	2-4	Scene 16a Ext. Power Unit. Night	THE DOCTOR STEVENSON SARAH THE KRYNOID
6	2 ✓	1	1	Scene 9 Ext. Ridge. Night	THE KRYNOID
9 ✓	2	3	2	Scene 13 Ext. Ridge. Night	THE KRYNOID
<u>MONDAY 8th DECEMBER</u>					
1 ✓	1	1	1-4	Scene 1 Ext. Trench. Day	WINLETT MOBERLEY
12 ✓	2	6	1	Scene 27 Ext. Camp. Day/Dawn	SARAH SCORBY KEELER
13 ✓	2	7	1	Scene 34 Ext. Camp. Day/Dawn	THE DOCTOR
12 ✓	2	6	2 and 3	Scene 27 Ext. Ridge. Day/Dawn	THE KRYNOID
14 ✓	2	8	6	Scene 36 Ext. Ridge. Dawn	THE KRYNOID
13	2 ✓	7	2 and 3	Scene 34 Ext. Ridge. Day/Dawn	THE DOCTOR
14	2 ✓	8	1-5	Scene 36 Ext. Ridge. Dawn	THE DOCTOR
17	2 ✓	10	1-5	Scene 40 Ext. Ridge. Day	THE DOCTOR SARAH

Page	Ep.	Seq. no	Shots	Scene/Lighting	Characters
18	3	1	1-8	<u>Scene 1</u> Ext. Ridge. Day	SARAH THE DOCTOR DR. CHESTER + Medical team (2)
28	6	18	As directed	<u>Scene 40</u> Ext. Arctic Wastes. Day	THE DOCTOR SARAH

P. HINCHCLIFFE (505 U)

P742 11/74
300 2771

FINAL: 27.11.75

P.A.O.B.s Ext: T.C.
O.B.s RECORDINGS for NETWORK

WEEK: 50

DATE	TIME	PROJ. No.	PROGRAMME	DEPT./ PROD/Dir	C/L	LOCATION	UNIT	TECHNICAL DETAILS	TX DATE
SAT 6th Dec.	1215-1705	7345/5639 7345/6521 7345/1360 7345/1361	GRANDSTAND Racing Table Tennis Rugby Union	OS/Edgar OS/Duncan OS/Malcolm	1C 1C 1C	Cheltenham Bellevue Murrayfield	LO.21, MID. CRE, MC.2. NT.2. SD., MC.1.	LIVE TO INC. VTC/6HS/BO1739	6.12.
	1430-1730	7345/2816	Match of the Day	OS/Weeks	1C		LO.6, NT.1(5)	VTC/6HS/BO2798/MMR	6.12.
	1415-1730	7355/8424	Rugby Special	OS/Taylor	2C	Murrayfield	SD., MC.1.	VTC/6HS/BO2797	6.12.
	2000-2130	5755/6741	Poems & Pints 9/9	WA/Williams	2C	Llangadog	WA.	VTC/6HT/99116/CF	TBA
SUN 7th Dec.	2100-2230	2745/4110	Good Old Days	NT/Colehan	1C	City Varieties, Leeds.	NT.1(5).	VTC/6HT/99829/MMR	TBA
	Disc.	2345/2061-6	Dr. Who 4L	DL/Camfield	1C	Reigate	LMCR.	VTC/6HT/BO2808	TBA
	1730-1900	2755/5512	We British	NT/Miller	2C	Chequers	LO.5.	VTC/6HT/99807/MLOx2	7.12.
MON 8th Dec.	Disc.	2345/2061-6	Dr. Who 4L	DL/Camfield	1C	Reigate	LMCR.	VTC/6HT/BO2808	TBA
TUES 9th Dec.	1400-1600	7345/3605	Varsity Rugby Match	OS/Taylor	1C	Twickenham	LO.2, MC.1.	LIVE TO INC. VTC/6HS/BO2829/MLO	9.12.
	2115-2230	7045/1055	Come Dancing	OE/Edgar	1C	Bradford	NT.1.	VTC/6HT/BO0711/LO	9.1.
	2015-2100	2755/3874	Floodlit Rugby League	NT/Lakeland	2C	Dewsbury	NT.2.	LIVE TO INC. VTC/6HT/99858	9.12.
	1830-2000	8145/5218	Seeing & Believing	RB/Brooks	1C	Beeston, Notts.	MID.	VTC/6HT/BO2826/MMR	TBA
WED 10th Dec.	Disc.	7345/3610	Sports Review of the Year	OS/Venner	1C		LO.1, MC.1.	LIVE TO INC. VTC/6HS/BO2740	10.12.
	1545-1645	7045/1038	Mastermind x 2 Final	OE/Wright	1C	Oxford	LO.6.	VTC/6HT/BO2832/VR.3000	Wk.52
	2000-2100	7045/1039						VTC/6HT/BO2833/MLO	Wk.53
	2115-2230	7045/1056	Come Dancing	MID/Edgar	1C	Bradford	NT.1.	VTC/6HT/BO0712/LO	16.1.
THUR 11th Dec.	1600-2000	4155/5553	Music for Good Friday	MP/Large	2C	Kings College	LO.3.	VTC/6HT/BO3035/A/MLO/MMR	16.4.
	1830-2230	7055/2088	Messiah From Scratch	OE/Griffin	2C	Royal Albert Hall	LO.5, MC.2.	VTC/6HT/BO2836	TBA
FRI 12th Dec.	Disc.	8145/5528	Songs of Praise	RB/Shoesmith	1C	Great Yarmouth	LO.2.	VTC/6HT/BO2547/MLO	14.12.
	1600-2000	4155/5553	Music for Good Friday	MP/Large	2C	Kings College	LO.3, LMCR.	VTC/6HT/BO3035/B/MLO/MMR	14.4.
	Disc.	5355/7522-6	Women - Which Way Now?	CA/Townson	2C	North London Collegiate School.	LO.5.	VTC/6HT/Late Decision	TBA

DR. WHO: THE SEEDS OF DOOM (4L)

Timings of O.B. sequences

EPISODE THREE

<u>Scene</u>	<u>Timing</u>
1	not yet recorded
5	"
7	"
8	"
9	"
10	"
11	"
12	"
13	"
15	30" approx.
17-20 inc.	4'30" approx.
26	40" approx.
27	25"
28	10" approx.
32-34 inc.	47"
35	19"
36 & 37	24"
39 & 40	1'33"
41	46"
43	26"
45	30" approx.

(Scenes 29 and 31 are cut)

TOTAL = 11'

/Cont'd

EPISODE FOUR

<u>Scene</u>	<u>Timing</u>
2	50"
6	10"
7	20"
9	18"
12	16"
14	39"
16	10" approx.
18	10" approx.
29	1'05" approx.
38	25" approx.
40	10" approx.
41	5"
42-48 inc.	2'40" approx.

TOTAL = 7'20"

EPISODE FIVE

1	41"
10	8"
12	15" approx.
12a	15" approx.
14	40" approx.
16	1'00" approx.
17	not yet recorded
23	40" approx.
25	1'12"
27	43"
32	10"
34	26" approx.

EPISODE SIX

<u>Scene</u>	<u>Timing</u>
2 & 3	1'00" approx.
5	3"
7	15" approx.
10A (or maybe 9a)	8"
14	13"
19	30" approx.
20	26"
20a	15" approx.
24	7"
26	30"
29	25" approx.
33	25"
35	10"
37	35" approx.
38	14"

OB①

PROGRAMME: Dr. who.

RECORDING NO: C6HT/B02196/MW-

DATE:

REEL NO: 910999

0.00				2.00
2.18	3/17 - 1	20.20.29	k1	2.39.
3.00	6/1 - 10	20-21/15 - 21/34	k1	3.24.
3.50	6/1 - 10	20-22/01 - 22/17	k2	4.03
4.38	5/4 - 1	20.22.53	k1	4.54
5.15	5/13 - 1	20.23.30	k1	5.50
6.11	5/13 - 1	20.24.25	k2	6.33
6.56	5/13 - 1	20.25.10	k3	7.20
7.50	3/17 - 2	20.26.03	k1	8.10
8.28	6/1 - 11	20.26.45	k1	
9.44	6/1 - 11	20.28.02	k2	9.53.
10.15	4/6 - 1	20.28.30.	k1	10.43.
11.20	4/6 - 2A	20.29.38	k1	11.32.
12.08	4/6 - 3	20.30.26	k1	12.27
12.56	4/6 - 3	20.31.16	k2	13.15
13.35	4/14 - 1	20.31.55	k1	13.49
14.16	4/11 - 1	20.32.35	k1	14.35
14.56	4/11 - 1	20.33.16	k2	15.17
15.45	4/6 - 2	20.34.05	k1	16.10
* 16.34	3/8 - 1		k1	17.08.3
17.42	6/10 - 1	20.36.03	k1	17.56
18.42	6/10 - 1	20.37.05	k2	
19.28	6/10 - 1	20.37.50	k3	
20.14	6/10 - 1	20.38.35	k4	20.28
21.18	6/5 - 1	20.39.40	k1	21.33
22.16	5/12A - 1	20.40.41	k1	23.00
23.18	6/10 - 2A + 2B	20-41/40 - 41/44	k1	25.36
25.56	5/15 - 2 etc	20-44/19 -	k1	27.04

20-45/27.

14/2/22

DATE:

REEL NO:

910999.

[illegible]

Monday 1st Dec. (3)		911846(VT38)	①.
VTC/BHT/BO2698 Spool nos 911845(VT16) (17)		(90')	
EP. 3.	Clock. ↓ 79 Opening titles	19-38-48 OK.	35"
1-3	Sc 4 Take 1.	911845 (lamp crept into shot on shot 1+3 - u. Very good.	20"
1-3	Take 2.	19.36.32 OK. 50	20'
80.	Closing titles (fake stair). u. very good - do again later.		55'
4-5	Sc 16 NG - boom shadows.	40"	-
4-6	Take 2.	quite good (shot 5 went a bit soft).	1'00"
4-5	Take 3.	NG boom shadows on table.	-
4	Take 4	good - use.	1'00"
me Take 4. 911845		19.47-44-48.43.	
7	Sc 23 Take 1 -	911845 19.50.03,	25"
7	Take 2.	OK 19.51-02-28	25'

EP3

911845

(2)

8-10	<u>Sc 25</u> <u>Take 1.</u>	Shot 10 little loose.	20"
8-10.	Take 2.	good 19.54.47- 55.09	25"
11-	<u>Sc 30</u> <u>Take 1.</u>	- NG mic in shot.	
11-13	Take 2.	19.56.49- BEST. To lose this scene ^{he} no shooting.	15"
14-16	<u>Sc 38.</u> <u>Take 1.</u>	19.57.51. - 58.06	15"
17-23	<u>Sc 47.</u> <u>Take 1.</u> ↓ <u>Sc. 48.</u> <u>Take 1</u>	20.00.58 N/C	00'00" 105" ↓ 1'05"
24	<u>Sc 48</u> <u>Take 2</u> ↓ <u>Sc 49.</u> <u>Take 1</u>	20.05.41-45. (longer shot of Dr looking through window - BC/U).	
25-26		OK.	10'

911845

EP. 4

Sc 1.

27	Take 1	20.13.48.	OK. (but will have to do a sound as Tony was talking as he dropped)	10"
28-31	Take 1	(on 31 Chase moved across) id 20.24.27 on 30b - Chase didn't wait. out 31. 4 new shot of Tony from EP4 TAKE.		20"
28-31	Take 2.	(door shook on 31). 20.29.02		25"
29-31	Take 1	OK a/c close up me Doc + statue girl 20.36.21-27		15"
32	Take 1	20.40.08.-32		15"
33-34	(Chase: PAUSE.	20.40.43-		10"
33-34	Take 2	20.41.50-59. me take 2.		10"

EP 3

~~Closing titles~~

OK.

911845 - 20.43.06.

EP 4

Sc 1 (cont'd).

35	Take 1.	20.48.10'		5"
35	<u>Alternative</u> :- (arm removed just as pool closes). + zoom in.			10"
35	<u>2nd Alternative</u> (static frame)			10"

911845

4

EP4

Sc 1.

20-57-23.

17"

36-39

Take 1.

cut 40.

EP3

Sc 46.

21-01-20

25"

40-42

Take 1.

cut 44

EP.4

Sc 1.

21-02-25

5"

43

Take 1.

- 28.

EP3

Sc 14

(Use "A can foot" better sylvia.
From 21-09-18-0956.)

44-45 Take 1

(shoot off on shot 45).

44-46 Take 2

NG

Shot 46b should have been 3-s. 55"

44-48 Take 3

21-14-08.-21-15-25.

1'15"

lose "Good heaven" cut 21-15-22.

Sc 21.

21-20-50

49-50a Take 1

(chatter line wrong).

49-57 Take 2.

(Chase overlapped on "exactly").

21-20-50.

57

Take 2.

(sound "Why, we haven't harmed you).

NG - Chase fluffed.

57

Take 3.

21-23-44

OK

1'30"

911845

Sc 22.

Take 1.

21-28-14-33.

25"

58a-
58b

59-
62b.

(fluff on 62).

21-30-16-55.

50"

62-
62b

Sound from "Where's Keder?".

for shot 62.
onwards.

21-30-33-41.

10"

Sc 24.

Take 1.

21-34-27-47.

1'55"

63
↓
64-75

"

OK.

21-35-¹⁵~~35~~
36-49

Sc 44.

Take 1.

21-39-30-36.

76.

PAUSE.

77.

Take 1.

21-40-15-22.

PAUSE

78

Take 1.

25"

78

Take 2

21-42-10-20

5"

EP 5

911845

Sc 21

21-44-03-06

78a.

~~(Dyes up 1001 to telephone wires)~~
~~(Dye up 3 sections)~~

10"

↓
78b.

wires snapped. - 21-45-39-
46-02.

5"

911845

EP 4

Sc 8.

7-10b. Take 1.

21-47-56 - 49-01.

1'05"

Sc 15.

11-13. Take 1.

21-51-33

(boom shadow on 13).

35'

11- ✓ Take 2. 21-52-58 - 53-35.

use Take 2

35'

PAUSE.

14

Sc 17.

21-53-54 - 59.

10'

PAUSE.

15-17 Sc 19.

21-54-08

(boom in).

10".

15-17. ✓ Take 2. 21-55-01. - 21.

use Take 2.

20'.

EP 5

Sc 15.

18- Take 1.

20

Redone on 15.12 - use that version.

45

Tuesday 2nd December.

VTC/bHT/B02699 Spools

Master
VT24-97228

VT3-911851

④

①
90'

Clock

EP 4

Sc 1

30c/d 2 ~~shots~~ redone for jgwr
seq.

7"

1-3

↓

4
↓

6

Sc 3

Take 1.

19-35-54

Sc 4

O.K.

19-36-36

Sc 5

19-36-54

1'20"

EP 5

~~Opening titles~~

83X. ~~Opening titles~~

O.K. 19.39-12

84X ~~Closing titles~~

O.K. — amended
+ rec on 19.12
use that
version.

EP 4

81X ~~Opening titles~~

O.K. 19.46-57.

82X ~~Closing titles~~ — Take 1 titles
NG. stuck.

82X Take 2. 19-52-18.

97228

EP4 Sc 13

21-27. Take 1. 19.56-39. OK. 1'30"
58-68

EP6 ~~opening~~

85X ~~opening titles~~

86X ~~closing titles~~

} 20-03-35
OK
20-04-30

EP5 Sc 11a.
28-29 Take 1.

20-07-40. OK. 10"

EP4 Sc 24.
29a-44 Take 1.

20-11-07
(not bad but short
44 could be clearer) 2'30"

42-44 Take 2. 20.16.04. Good. (VT3 did not
get this, but VT24 did). 1'05"

Sc 21. (20-11-07) ~~(20-11-07)~~
45-55 Take 1. OK. 1'40"
20-23-32-25-05

Sc 25
56-57 Take 1 (57' too high). 25"

56-57. Take 2. 20-27-31

we 2

97228

Ep 4. Sc 30

58-60 Take 1.

20-45-10
u. very good - a bit over the top.

58-60 Take 2

20-46-

PAUSE

61. — O.K.

20-46-56.

00'00"
↓
12"
↓
20"

Sc 36.

62-63 Take 1.

20-51-04. - 14

10'

Sc 39.

64 Take 1.

20-54-45. - 55

10'

Sc 27.

65 Take 1.

Shoot off.

PAUSE

65 Take 2

20-59-07 - 20.

PAUSE

66-68 (Anelia hoo slow to turn)
& reaction to "Pssst".

20-59-43

67- Take 2. (sound from "Sorry. Highways
68 NG - boom shadow. (not my strong power).

67- Take 3. 21-02-37.

69.

145"

97228

④

70 Sc 32
Take 1. (but too much space on rhs) 20"

70 ✓ Take 2. Ok. 21-10-14. 17"

71 Sc 34
Take 1. 21-11-02. 15"

EP 5 Sc 18.
72-86. Take 1. (red flash on Shot 83). 1'35"

72-86. Take 2. 21-23-44 Good 1'35"

EP 6 Sc 39.
89-95 Take 1. 21-29-21. 1'05"

89 Take 2 (outtake 1 - Sir Colin was a little slow in taking cue). 5"
21-31-41.

EP 5 Sc 3 21-34-17.
96 (over dialogue read for read) 8"

97. Sc 5
Take 1. 21-34-58 10"

97 ✓ Take 2 8"

98 Sc 9.
Take 1. 21-39-18 20"

+ Shot of Arctic wastes for mix of Jandelin appearance

Recorded on 2nd Dec.

W/TS

① Ep 3, Sc 21. Scorby, Sarah & 2 Guards enter

② Ep 4, Sc 1. Guard entering (fight sc).

~~Ep 4 Sc 27 - Amelia & Scorby's
chat + footsteps
(Sarah hiding behind armour sc).~~

③ Ep 4, Sc 24 Chase enters
then Scorby enters.

~~Ep 3, Sc 23 Hengreaves enters~~

④ Ep 3, Sc 47 Scorby & Sarah enter.
(2 takes) - use 2nd.

Ep 4, Sc 27.

~~Do.~~ Amelia + Scorby's footsteps.

⑤ (motivation for Sarah to hide).

⑥ Ep 4, Sc 32. (identified as Sc 37).
Guard approach.

FROM: ASSISTANT, PROGRESS DESK, STUDIO MANAGEMENT.

ROOM 4043 T.C.

PABX.

DEPARTMENT DRAMA SERIALS..... PRODUCTION..... DR. WHO (4L) -3&4-..... PROJECT NO. 2345/2063-4
WEEK NO. 49..... DATE 2.12.75.....
PRODUCER P.HINCHCLIFFE..... CONTRACT ASSISTANT NANSI DAVIES..... TECHNICAL MANAGER (1) JOHN DIXON
DIRECTOR D.CAMFIELD..... COSTUME DESIGNER BARBARA LANE..... SOUND SUPERVISOR JOHN HOLMES
DESIGNER J.BEAR..... MAKE-UP ARTIST ANN BRIGGS..... PROPERTY BUYER M.WATSON

So that this docket may help you to anticipate the deadline dates issued by the Servicing Departments, it is essential that information is passed quickly to all concerned.

Project numbers for productions are supplied to me by Programme Planning. If they are incorrect, please let me have the amendment as well as Programme Planning.

Requests for rehearsal rooms are now required by Studio Bookings 20 working days (4 calendar weeks) before the first rehearsal date.

Deadline dates for Visual Effects information can now be obtained from the Visual Effects Organiser on Ext. T.C.

STUDIO PRODUCTION DEADLINE DATES

	Scripts	Plan Agreed	Design Drgs.	Cons. Zero	Action Props.	Dressing Props.	Graphics: Filmed Illust.		Plain	Artists	Costume	Make-Up	Final Plans
Information Due	-	20.10	30.10	28.11	19.11	19.11	7.11	14.11	19.11	14.11	17.11	14.11	21.11
Information Received													

Cancellation Dates:- Floor Manager..... DRAMA A.F.M. DRAMA Floor Assistant..... 21.11... Scenic Projection..... 21.11...

Date of Issue of Studio Production Dates..... 14.10.75.....

Comments

John Bush
ASSISTANT, PROGRESS DESK

PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				To:		Denotes Recipient	
2345/2063-4 The Seeds of Doom				Room No. and Building		No of Cop	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Booking Assistant:		1	
2345/2063-4			BBC1	Phyllis Page		S.207 S.H.	
Dept.		Studio	TC4	Dept. Org.:		1	
Production day(s) and date(s)		Week(s)	49				
Filming date(s)		Week(s)					
Producer		Room No.	Building	Tel. Ext.		File Copy	
Director		505	Union House			Date	
Designer		211	Threshold			3.12.75.	
		400	SB TC				

CAMERA REHEARSAL and RECORDING (give Dates and Times):

Monday 1st December: Reh. 11.00 a.m. Rec. 19.30-22.00

Tuesday 2nd December: Reh. 10.30 a.m. Rec. 19.30-22.00

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TOM BAKER	20.11.75.	11.00-18.00	Outside rehearsal (Ep.3)		
	21.11.75.	11.00-18.00	O/R (Ep.4)		
	22.11.75.	09.00-14.00	O/R (Ep.4,5,6)		
	24.11.75.	11.00-18.00	O/R (Ep.4)		
	25.11.75.	11.00-18.00	O/R (Ep.3,6)		
	26.11.75.	11.00-18.00	O/R (Ep.3,4,5,6)		
	27.11.75.	11.00-18.00	O/R (Ep.3,4,5,6)		
	28.11.75.	11.00-18.00	O/R (Ep.3,4,5,6)		
	29.11.75.	09.00-14.00	O/R (Ep.3,4,5,6)		
	1.12.75.	11.15-22.00	Studio (Ep.3,4)		
	2.12.75.	10.30-21.30	Studio (Ep.4,5,6)		
ELISABETH SLADEN	20.11.75.	11.00-18.00	O/R (Ep.3)		
	21.11.75.	11.00-18.00	O/R (Ep.4)		
	22.11.75.	09.00-14.00	O/R (Ep.4,6)		
	24.11.75.	11.00-18.00	O/R (Ep.4)		
	25.11.75.	11.00-18.00	O/R (Ep.3,6)		
	26.11.75.	11.00-18.00	O/R (Ep.3,4,5,6)		
	27.11.75.	11.00-18.00	O/R (Ep.3,4,5,6)		
	28.11.75.	11.00-18.00	O/R (Ep.3,4,5,6)		
	29.11.75.	09.00-14.00	O/R (Ep.3,4,5,6)		
	1.12.75.	11.15-22.00	Studio (Ep.3,4,5)		
	2.12.75.	11.00-21.30	Studio (Ep.4,6)		
TERRY WALSH	24.11.75.	14.00-18.00	O/R (Ep.4)		
	1.12.75.	17.00-20.45	Studio (Ep.4)		
/Cont'd					

PROG. TITLE	DR. WHO (4L)		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Episode(s) / Sub. Title	The Seeds of Doom		Page No.	2	*
Proj. No(s)	2345/2063-4				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound., Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TONY BECKLEY	20.11.75.	11.00-18.00	O/R (Ep.3)		
	21.11.75.	11.00-18.00	O/R (Ep.4)		
	22.11.75.	09.00-14.00	O/R (Ep.4,5)		
	24.11.75.	11.00-18.00	O/R (Ep.4)		
	25.11.75.	11.00-18.00	O/R (Ep.3)		
	26.11.75.	11.00-18.00	O/R (Ep.3,4,5)		
	27.11.75.	11.00-18.00	O/R (Ep.3,4,5)		
	28.11.75.	11.00-18.00	O/R (Ep.3,4,5)		
	29.11.75.	09.00-14.00	O/R (Ep.3,4,5)		
	1.12.75.	11.00-22.00	Studio (Ep.3,4)		
	2.12.75.	10.30-21.40	Studio (Ep.4,5)		
JOHN CHALLIS	20.11.75.	11.00-18.00	O/R (Ep.3)		
	21.11.75.	11.00-18.00	O/R (Ep.4)		
	22.11.75.	09.00-14.00	O/R (Ep.4,5)		
	24.11.75.	11.00-18.00	O/R (Ep.4)		
	25.11.75.	11.00-18.00	O/R (Ep.3)		
	26.11.75.	11.00-18.00	O/R (Ep.3,4,5)		
	27.11.75.	11.00-18.00	O/R (Ep.3,4,5)		
	28.11.75.	11.00-18.00	O/R (Ep.3,4,5)		
	29.11.75.	09.00-14.00	O/R (Ep.3,4,5)		
	1.12.75.	11.15-22.00	Studio (Ep.3,4,5)		
	2.12.75.	10.30-21.15	Studio (Ep.4,5)		
MARK JONES	20.11.75.	11.00-18.00	O/R (Ep.3)		
	22.11.75.	09.00-14.00	O/R (Ep.4)		
	24.11.75.	11.00-18.00	O/R (Ep.4)		
	25.11.75.	11.00-18.00	O/R (Ep.3)		
	26.11.75.	11.00-18.00	O/R (Ep.3,4)		
	27.11.75.	11.00-18.00	O/R (Ep.3,4)		
	28.11.75.	11.00-18.00	O/R (Ep.3,4)		
	29.11.75.	09.00-14.00	O/R (Ep.3,4)		
	1.12.75.	10.00-22.00	Studio (Ep.3,4)		
	2.12.75.	10.30-22.15	Studio (Ep.4)		
SEYMOUR GREEN	20.11.75.	11.00-18.00	O/R (Ep.3)		
	21.11.75.	11.00-18.00	O/R (Ep.4)		
	22.11.75.	09.00-14.00	O/R (Ep.4,5)		
	24.11.75.	11.00-18.00	O/R (Ep.4)		
	25.11.75.	11.00-18.00	O/R (Ep.3)		
	26.11.75.	11.00-18.00	O/R (Ep.3,4,5)		
	27.11.75.	11.00-18.00	O/R (Ep.3,4,5)		
	28.11.75.	11.00-18.00	O/R (Ep.3,4,5)		
	29.11.75.	09.00-14.00	O/R (Ep.3,4,5)		
	1.12.75.	11.00-22.00	Studio (Ep.3,4,5)		
	2.12.75.	10.30-21.40	Studio (Ep.4,5)		

/Cont'd

PROG. TITLE	DR. WHO (QL)		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Episode(s) / Sub. Title	The Seeds of Doom		Page No.	3	*
Proj. No(s)	2345/2063-4				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
SYLVIA COLERIDGE	20.11.75.	11.00-18.00	O/R (Ep.3)		
	21.11.75.	11.00-18.00	O/R (Ep.4)		
	22.11.75.	09.00-14.00	O/R (Ep.4)		
	24.11.75.	11.00-18.00	O/R (Ep.4)		
	25.11.75.	11.00-18.00	O/R (Ep.3)		
	26.11.75.	11.00-18.00	O/R (Ep.3,4)		
	27.11.75.	11.00-18.00	O/R (Ep.3,4)		
	28.11.75.	11.00-18.00	O/R (Ep.3,4)		
	29.11.75.	09.00-14.00	O/R (Ep.3,4)		
	1.12.75.	12.00-21.25	Studio (Ep.3)		
	2.12.75.	11.00-21.15	Studio (Ep.4)		
MICHAEL BARRINGTON	22.11.75.	09.00-14.00	O/R (Ep.5,6)		
	25.11.75.	11.00-18.00	O/R (Ep.6)		
	26.11.75.	11.00-18.00	O/R (Ep.5,6)		
	28.11.75.	11.00-18.00	O/R (Ep.5,6)		
	29.11.75.	09.00-14.00	O/R (Ep.5,6)		
	2.12.75.	11.00-21.30	Studio (Ep.5,6)		
JOHN ACHESON	22.11.75.	09.00-14.00	O/R (Ep.5)		
	26.11.75.	11.00-18.00	O/R (Ep.5)		
	27.11.75.	11.00-18.00	O/R (Ep.5)		
	28.11.75.	11.00-18.00	O/R (Ep.5)		
	29.11.75.	09.00-14.00	O/R (Ep.5)		
	2.12.75.	11.00-21.30	Studio (Ep.5)		
BRYAN NOLAN	1.12.75.	11.30-21.50	Studio (Ep.3)		
	2.12.75.	11.00-16.00	Studio (called, but not used)		
PAT GORMAN	1.12.75.	11.30-21.50	Studio (Ep.3)		
	2.12.75.	11.00-21.15	Studio (Ep.4)		
KEITH ASHLEY	2.12.75.	11.00-21.30	Studio (Ep.5)		

Briony Brown
(Briony Brown)
Assistant to Douglas Camfield

PROG. TITLE DR. WHO (4L)				PRODUCER'S FINAL ESTIMATE				PAGE NO: 1 OF *	
Episode(s) / Sub. Title The Seeds of Doom - Ep.3				Distribution				Denotes Recipient ☒	
Proj. No(s) 2345/2063				Prod. Costing Wk(s) 49		Channel BBC1		Thro: Room No. and Building	
Dept. Drama Serials				Studio TC.4		Dep. Org.: A/Org. Serials		* 4	
Production day(s) and date(s) 1st December 1975				Week(s) 49		To: Tel. Accountant		621,33 Cav. Sq.	
Filming date(s)				Week(s)		Tel. Costing Unit		B104 Sulgrave House	
Producer Philip Hinchcliffe				Room No. 505		Building Union House		Tel. Ext.	
Director Douglas Camfield				Room No. 211		Building Threshold		File Copy 1	
Designer Roger Murray-Leach				Room No. 400		Building SB TC		Date 4.12.75.	

PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY.
 CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO.,
 CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES.
 CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.

1	2	3-4	5 - 15	16-19	20 - 26	35 - 54	INFORMATION FOR PRODUCTION DEPARTMENT
P	6	E1	PROJECT NO(S)	NOM. CODE	AMOUNT £ p	DESCRIPTION (see above)	
				101		Tom Baker Elisabeth Sladen Michael Barrington Tony Beckley John Challis Alan Chuntz Sylvia Coleridge Ian Fairbairn Kenneth Gilbert Seymour Green Mark Jones David Masterman Patrick Milner Terry Walsh	
				105	150 00	Orchestras (estimate)	
				106		Robert Banks Stewart (scriptwriter) (£) Geoffrey Burgon (est.) (composer) (£)	
				109	50 00	Orchestrations (est.)	
				131	300 00	VT (estimate)	
				115	117 429 44	Artists expenses not inc. on contract Alan Chuntz £13.35 Sylvia Coleridge £27.55 David Masterman £62.00 Terry Walsh £13.35 Ian Elliott £63.52 xxxxxx Harry Fielder £63.52 Pat Gorman £58.35 Pat Milner £63.52 Bryan Nolan £63.52	
				c/r			
				TOTAL	3337 27		

PROG. TITLE	DR. WHO (4L)	PRODUCER'S FINAL ESTIMATE EXTERNAL COSTS (continued)	PAGE NO.: 2	OF OF	*
Episode(s) / Sub. Title	The Seeds of Doom - Ep.3				
Proj. No(s)	2345/2063				

1	2	3-4	PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 103 AND ABOVE: SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE			
P	6	E1				
5-15 PROJECT NO(S)	16-19 NOM CODE	20-26 AMOUNT £	p	35-54 DESCRIPTION (SEE ABOVE)	INFORMATION FOR PRODUCTION DEPARTMENT	
	b/f	3337	27			
	132	540	84	Walk-ons and Extras Ian Elliott Harry Fielder Pat Gorman Ronald Gough Pat Milner Bryan Nolan		
	117	30	00	T & D (Home) (est.)		
	113	5	00	Hospitality (est.)		
	135	10	00	Miscellaneous (est.)		
	TOTAL	3923	11			

PROG. TITLE				TELECINE BOOKING REQUEST/AMENDMENT									
Episode(s) / Sub. Title				Distribution		Denotes Recipient				No of Cop			
Proj. No(s)				Thro:-		Room No. and Building							
Dept.				Dept. Org.:									
Production day(s) and date(s)				To:-									
Filming date(s)				F.A.C.		6055 T.C.							
Producer				Production Office									
Director													
Designer													
DR. WHO (4L)				A/Org. Serials		406 Threshold				2			
The Seeds of Doom				F.A.C.		6055 T.C.				②			
Drama Serials				Production Office						①			
15th/16th December 19th December													
Philip Hinchcliffe				Room No.		Building		Tel. Ext.		File Copy			
Douglas Camfield				505		Union House				1			
Roger Murray-Leach				211		Threshold				Date			
				400		SB TC				4.12.75.			
INSERTS into		Date(s)		No. of Machines		Rehearsal		Tx/Record		Film Dur. Mins			
Studio TC8.....		15.12.75.		1		1700 1800		1930 2200		ALLOCATION			
O.B. Location		Cancel the booking for 1 x 35mm channel on this day								TH41			
Insert into Studio TC.4		19.12.75.		1		1700 1800		1930 2200		TH37			
				1		1730 1800		1930 2200		TH43			
TRANSFERS													
Film to VT													
Film to FR													
(Delete as appropriate)													
REVIEW													
VIP/Special													
(Delete as appropriate)													
Feed to Room No		Building		Tel. Ext.						Accepted by Recording Unit F.A.C.			
ADDITIONAL INFORMATION										Date			
N.B. Standard Colour Facilities will be allocated unless special requirements are indicated below: i.e. Mono/Neg/Cinemascope (Indicate Auto/Manual/Letterbox) /Variable Speed/Still Frame.										Room 6055 T.C.			
Signed										Tel. Ext.			
(Producer/Director/Organiser: Delete as appropriate)													

PROG. TITLE		DR. WHO (4L)		EXTRAS (WALK-ONS) REQUISITION			
Episode(s)/ Sub. Title		The Seeds of Doom - Ep.3		Distribution		Denotes Recipient	
Proj. No(s)		2345/2063		To:		Room No. and Building	
Prod. Costing Wk(s)		Channel		Booking Assistant:		* 1	
Dept.		Drama Serials		Phyllis Page		S.207, S.H.	
Production day(s) and date(s)		1st December		Studio		T C.4	
Filming date(s)		Week(s)		49			
Producer		Philip Hinchcliffe		Room No.		505	
Director		Douglas Camfield		Building		Union House	
Designer				Tel. Ext.		Threshold	
				File Copy		1	
				Date		5.12.75.	

Recording Times 19.30-22.00

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

from 11.00 on 1st December
in Studio TC.4

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Recording 19.30-22.00 on 1st December

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
Harry Fielder	A.P.P.	WOI	1.12.75. - 11.30-2 1.50
I give details of times etc. worked by Harry Fielder for Ep.4 (for which he was booked on a Cat.1 contract in case any supplementary payments are necessary: 26.11.75. Outside rehearsal 11.00-18.00 27.11.75. O/R 11.00-18.00 28.11.75. O/R 11.00-18.00 29.11.75. O/R 09.00-14.00 2.12.75. Studio rec. 11.00-21.15			
(Signed) <i>Brian Brown</i>			for Producer/Director

DR. WHO (4L)

"The Seeds of Doom"

by
ROBERT BANKS STEWART

O.B. (2) SCHEDULE

02345/2061

PRODUCER PHILIP HINCHCLIFFE
DIRECTOR DOUGLAS CAMFIELD
P.A. Graeme Harper
A.F.M. Sue Shearman
Director's Assistant ... Briony Brown
Script Editor Robert Holmes
P.U.M. George Gallaccio
Designer Roger Murray-Leach
Costume Designer Barbara Lane
Dressers Moira FitzGerald
 Arthur Funge
Make-up Artist Ann Briggs
Assistants Gillian Thomas
 Janet Gilpin
Visual Effects Richard Conway
E.M. 1* Clive Potter
E.M.2 Bert Robinson
Sound Supervisor Vic Godrich
Cameramen Frank Hudson
 Simon Fone
Vision Mixer Paul Jackson
Floor Assistant Steve Haggard
VT Operator ~~Larry Mitchell~~ **Larry**
Prop Buyer Maurice Watson
Artists Booker Nansi Davies

RECORDING DATES: Sunday 7th and Monday 8th December 1975

RECORDING NO: VTC/6HT/B 02808/MLO

DISTRIBUTION LIST:

All named above	C.A.(S.C.)D.G.Tel., 5104 TC
Cast	C.A.Gen.D.G., 5098 TC
H. Serials, 406 Threshold	Head of Make-up, E.117 TC
Org. Serials, 401 Threshold	Make-up Manager, E.819 TC
O.A. Serials, 401 Threshold	Make-up Org., E.119 TC
Publicity Officer, 2009 TC	Make-up Allocations, E.120 TC
Press Officer, 2006 TC	Head of Costume, 3019 TC
The Picture Org., G.1, 10 Cav. Pl.	Costume Org., 3017 TC
Reception, TB	Costume Alloc. Org., 3011 TC

Distribution List (cont'd)

Duty Office, 4089 TC
Ops Manager, OBs, 2004 K.A.
Sound Manager, OBs, 2007 K.A.
Camera Manager, OBs, 2005 K.A.
Movement Control, TC
Prop Master, 271 SB TC
Day Manager, 128 SB TC
Allocations Dept., Joe Ross, 354 SB TC
Douglas Haggart/Miss S. Wright, 126 SB TC
Programme Transport, 1264 Spur, TC
Transport, M.010, K.A. (3)
Investigators Office, 403 Bentinck House
Carol Vigurs, Asst. Facilities and General TV Admin, 7092 TC
Cinefood, The Travellers Rest, 126 Hempstead Road, Kings Langley, Herts.
Geoffrey Hicks, Chief Asst., Prog. Inf., Presentation, 4106 TC
Art Editor, Radio Times, 305, 35 MHS
Features Editor, Radio Times, 312, 35 MHS
Ruth Rosenthal, Drama Researcher, Radio Times, 37, 35 MHS
Planning Editor, Radio Times, 39, 35 MHS
Arthur Beavis, Effects Associates, Pinewood Studios, Iver, Bucks
John Anderson Caravans Ltd., Court Lane, Iver, Bucks.
Kingsbury Motors Ltd., Kingsbury Road, Kingsbury, London, N.W.9
Sergeant Peter Brown, Royal Marines
~~Bapty and Co., 703 Harrow Road, London, N.W. 10~~
Jack Wells, BBC Announcer, A's Workshop, Baseman SB.

INFORMATION

I M P O R T A N T - PLEASE READ

We shall be shooting in a sand quarry; it is very muddy and damp there, so please do not forget your WELLINGTON BOOTS, winter undies, waterproof top coat and waterproof trousers, if possible.

There is an 11,000 volt cable (covered) on the site, which is well signposted, to be kept clear of; we shall not be shooting near it, but in any case, keep well clear of it. I shall indicate this on the first day.

G. Harper

(Graeme Harper)
P.A.

CONTACTS LIST

Buckland Sand and Silica Co. Ltd.
(Mr.)

Local Police

Dorking Police Station

Hospital

Redhill General

Taxi Firms

Gold 24 Hour Taxis

Hartswood Taxis

Useful numbers

Philip Hinchcliffe, Producer

Transport

Main Reception, Television Centre

George Gallaccio, P.U.M.

Dave Ovenden, Ops Manager, O.B.s

HOTEL BOOKING

Hotel accommodation has been booked, as follows:

at The Post House Hotel,
Povey Cross Roads,
Horley,
Surrey

Douglas Camfield	6th and 7th December
Briony Brown	6th and 7th December
Graeme Harper	6th and 7th December
Sue Shearman	6th and 7th December
Philip Hinchcliffe	6th and 7th December
Ann Briggs	6th and 7th December
Gillian Thomas	6th and 7th December
Janet Gilpin	6th and 7th December
Barbara Lane	6th and 7th December
Moiria FitzGerald	6th and 7th December
Arthur Funge	6th and 7th December
Roger Murray-Leach	6th and 7th December
Jan Speczynski	6th and 7th December

Tom Baker	6th and 7th December
Elisabeth Sladen	6th and 7th December
Michael McStay	6th and 7th December
Hubert Rees	6th and 7th December
John Gleeson	6th and 7th December
Mark Jones	7th December only
John Challis	7th December only
Ian Fairbairn	7th December only
Terry Walsh	6th Dec ember only
Alan Chuntz	6th December only

Costume and Make-up room 6th and 7th December

TRAIN TIMETABLES

VICTORIA/GATWICK AIRPORT

1st class single = £1.63
1st class return = £3.26
2nd class single = £1.09
2nd class return = £2.18

Mondays to Fridays

dep. 09.06	09.19	09.36	09.44	10.06	10.19	10.36	10.52
arr. 09.44	09.56	10.15	10.35	10.44	10.56	11.15	11.29
dep. 11.06	11.19	11.36	11.52	and at the same mins. past each			
arr. 11.44	11.56	12.15	12.29	hour until			
dep. 15.06	15.19	15.36	15.52	16.06	16.25	16.36	16.47
arr. 15.44	15.56	16.15	16.29	16.44	16.59	17.15	17.24
dep. 17.02	17.19	17.43	18.02	18.35	18.40	18.52	19.06
arr. 17.45	18.02	18.26	18.45	19.10	19.22	19.29	19.45
dep. 19.19	19.36	19.52	20.06	20.19	20.36	20.52	21.06
arr. 19.56	20.15	20.29	20.44	20.56	21.15	21.29	21.44
dep. 21.19	21.36	21.52	22.06	22.19	22.36	22.52	23.06
arr. 21.56	22.15	22.29	22.44	22.57	23.15	23.29	23.43
dep. 23.19	23.36	23.52					
arr. 23.57	00.18	00.29					

Saturdays

dep. 09.06	09.19	09.36	09.52	and at the same minutes past			
arr. 09.44	09.56	10.15	10.29	each hour until			
dep. 22.06	22.19	22.36	22.52	23.06	23.19	23.36	23.52
arr. 22.44	22.57	23.15	23.29	23.44	23.56	00.18	00.29

Sundays (NB: Engineering work on Sundays may necessitate alterations and diversions. Passengers should check times in advance)

dep. 09.06	09.19	09.36	09.52	and at the same minutes past			
arr. 09.44	09.56	10.15	10.29	each hour until			
dep. 22.06	22.19	22.36	22.52	23.06	23.19	23.36	23.52
arr. 22.44	22.56	23.15	23.29	23.44	23.56	00.15	00.29

/cont'd

Train Timetables (cont'd)

VICTORIA/REIGATE

(Change at Redhill on all
trains, except 18.13 direct
arriving 18.57)

1st class single = £1.26
1st class return = £2.52
2nd class single = .84p
2nd class return = £1.68

dep. 08.44	09.44	10.44	11.44	and at the same minutes past			
arr. 09.28	10.39	11.39	12.39	the hour until			
dep. 15.44	16.06	16.34	17.02	17.19	17.40	18.04	18.13
arr. 16.39	16.45	17.14	17.43	17.56	18.17	18.44	18.57
dep. 18.40	19.06	19.28	19.44	20.28	20.44	21.28	21.44
arr. 19.19	19.45	20.07	20.41	21.07	21.34	22.09	22.34
dep. 22.28	22.44	23.36					
arr. 23.08	23.34	00.16					

FRIDAY 5th DECEMBER

Scenery and Prop van to be loaded at Movement Control, T.C., during the afternoon (time to be arranged with Designer and A.F.M.), so that it can be ready for early travel Saturday 6th December.

SATURDAY 6th DECEMBER

TRAVEL DAY

O.B. UNIT:

Travel to location, times as allocated.

TRANSPORT:

1 x 52-seater coach to be at Main Reception, Television Centre, at 15.00, ready to leave at 15.30, with the following people:

Tom Baker
Elisabeth Sladen
Michael McStay
Hubert Rees
John Gleeson
Alan Chuntz
Terry Walsh
Costume
Make-up
Sue Shearman

Coach to travel to The Post House Hotel, Povey Cross Roads, Horley, Surrey (next to Gatwick Airport).

Coach to remain with unit until 8th December.

PROPS AND O.B. OPS:

Travel to location to R/V with Designer at 11.00 a.m. and set Camp and Power Unit.

SUNDAY 7th DECEMBER

SEQUENCES:

except shot 28
✓ Ep.3, OB Seq. 2 (pages 21-27 of OB script)
Shots 1-30. Hopper area. Day.

✓ Ep.2, OB Seq. 9 (page 16)
Shot 1. Power Unit. Day.

✓ Ep.1, OB Seq. 2 (page 2)
Shot 1. Camp. Day.

If still time, pick up Ridge Dawn seq.
from Monday 8th December.

✓ Ep.1, OB Seq. 3 (pages 4-5)
Shots 1-10. Trench. Night

✓ Ep.2, OB Seq. 5 (page 11)
Shot 1. Camp. Night

✓ Ep.2, OB Seq. 2 (page 7)
Shots 1 and 2. Power Unit. Night

✓ Ep.2, OB Seq. 3 (page 9)
Shot 1. Power Unit. Night

✓ Ep.2, OB Seq. 4 (page 10)
Shot 1. Power Unit. Night

✓ Ep.2, OB Seq. 4 (page 10)
Shots 2-4. Power Unit. Night

✓ Ep.2, OB Seq. 1 (page 6)
Shot 1. Ridge. Night

✓ Ep.2, OB Seq. 3 (page 9)
Shot 2. Ridge. Night

*DO
W/T 4 shots*

M^r Ted Saunders

Sunday 7th December (cont'd)

LOCATION: Buckland Sand and Silica Co. Ltd.,
Buckland,
Nr. Reigate,
Surrey

CONTACT: Mr.

TIMETABLE: 08.30-09.30 ... Rig and set
+ hot rolls and coffee
09.30-13.00 ... Rehearse/Record
13.00-14.00 ... Lunch
14.00-19.30 ... Rehearse/Record
19.30 Wrap

UNIT CALL: 08.30 to rig and set

PARKING: As directed by P.A.

CATERING: To be on location ready to provide the
following for approx. 55 people:

08.30 ... hot rolls and coffee
11.00 ... Coffee and biscuits
13.00 ... Lunch
16.00 ... Tea and sandwiches

TRANSPORT: 1 x 52-seater coach to be at the reception,
The Post House Hotel, Povey Cross Road,
Horley, at 08.15 to leave at 08.30 to take
Artists, Costume, Make-up and Production
to location, to wait with unit until
shooting completed, then to return all to
the Post House Hotel.

ARTISTS:

✓ The Doctor 8.30-8.30 TOM BAKER ✓ Ep 3+2+1
✓ Sarah Jane Smith 7.45-8.30 ELISABETH SLADEN ✓ 3+2+1
✓ John Stevenson 8.00-8.30 HUBERT REES ✓ 2+1
✓ Charles Winlett 8.30-9.30 JOHN GLEESON ✓ 2 8.00-8.30
✓ Derek Moberley 8.30-9.30 MICHAEL McSTAY
✓ Chauffeur 8.30-9.30 ALAN CHUNTZ ✓ 3
✓ The Doctor's double 8.15-9.30 TERRY WALSH ✓ 3

called but not
used.

(All artists dressed and made-up at Hotel)

Sunday 7th December (cont'd)

PROP CAR: 1 Daimler car (as for previous O.B.) to be on location at 08.30, then to return to London base on completion of sequence.

O.B. OPERATIVES: To be on location at 08.30.

ARMOURER: Bapty's Armourer and prop weapons to be on location at 08.30.

SPECIAL EFFECTS: To be on site by 08.30 for artificial snow effect. + Wind machine.

TECHNICAL REQUIREMENTS: Baby legs; 3 radio mics; 6 pairs walkie-talkies; 1 pair mono-to-mono

ARTISTS TRAVEL: Departures: Terry Walsh and Alan Chuntz on completion of sequence.

to stay overnight

Arrivals: Mark Jones, John Challis and Ian Fairbairn to travel by train of own choice to Gatwick Airport Station and make own way to Post House Hotel.

MONDAY 8th DECEMBER

SEQUENCES:

- ✓ Ep.1, OB Seq. 1 (page 1)
Shots 1-4. Trench. Day
- ✓ Ep.2, OB Seq. 6 (page 12)
Shot 1. Camp. Day/Dawn
- ✓ Ep.2, OB Seq. 7 (page 13)
Shot 1. Camp. Day/Dawn
- ✓ Ep.2, OB Seq. 6 (page 12)
Shots 2 and 3. Ridge. Day/Dawn
- ✓ Ep.2, OB Seq. 8 (page 14)
Shot 6. Ridge. Dawn
- ✓ Ep.2, OB Seq. 7 (page 13)
Shots 2 and 3. Ridge. Day/Dawn
- ✓ Ep.2, OB Seq. 8 (page 14)
Shots 1-5. Ridge. Dawn
- ✓ Ep.2, OB Seq. 10 (page 17)
Shots 1-5. Ridge. Day
- Ep.3, OB Seq. 1 (pages 18-20)
Shots 1-8. Ridge. Day
- Ep.6, OB Seq. 18 (page 28)
As directed. Arctic Wastes (Tardis). Day

Monday 8th December (cont'd)

LOCATION: Buckland Sand and Silica Co. Ltd.,
Buckland,
Nr. Reigate,
Surrey

CONTACT: Mr.

TIMETABLE: 08.00-09.00 ... Rig and set
+ hot rolls and coffee
09.00-13.00 ... Rehearse/Recoil
13.00-14.00 ... Lunch
14.00-16.00 ... Rehearse/Record
16.00 Wrap and travel to base

UNIT CALL: 08.00

PARKING: As for Sunday 7th December

CATERING: To be on location ready to provide the
following for approx. 55 people:

08.00-09.00 ... Hot rolls and coffee
11.00 Coffee and biscuits
13.00 Lunch
16.00 tea, sandwiches and cakes
on wrap

TRANSPORT: 1 x 52-seater coach to be at Reception, the
Post House Hotel, at 07.30 to pick up
Artists, Costume, Make-up and Production and
their luggage, ready to leave by 08.00, to
take them to location, to wait with unit
until completion of shooting, then to
return all personnel to London and base

Monday 8th December (cont'd)

ARTISTS:

✓ The Doctor 8.00 - 6.30 TOM BAKER Ep 3, 2, 1, 6
✓ Sarah Jane Smith 7.15 - 6.30 ELISABETH SLADEN 3, 2, 1, 6
released ✓ John Stevenson HUBERT REES
✓ Charles Winlett 7.45 - 6.30 JOHN GLEESON 1, 2
✓ Derek Moberley 8.00 - 6.30 MICHAEL McSTAY Ep 1
✓ Scorby 07.45 - 6.30 JOHN CHALLIS Ep 2.
✓ Arnold Keeler 8.30 - 3.00 MARK JONES 2
✓ Dr. Chester 8.00 - 6.30 IAN FAIRBAIRN 3

8.00 - 10.00 am.
+ Alan Chumtz
10 complete Ep 3 seq.
(Himmler 9.50.)

(All dressed and made-up at Hotel.)

Coach returned to TVC 26.30 pm.

O.B. OPERATIVES:

To be on location by 08.00.

PROPS:

Tardis etc. to be on location by 08.00.

1 Snotrack and 2 Royal Marines to be at location by 10.00. See Map 1 for how to get there.

ARMOURER:

Bapty's Armourer and prop weapons to be on location by 08.00.

SPECIAL EFFECTS:

To be on location by 08.00 to lay snow as directed.

TECHNICAL REQUIREMENTS: as for Sunday 7th December

ARTISTS TRAVEL:

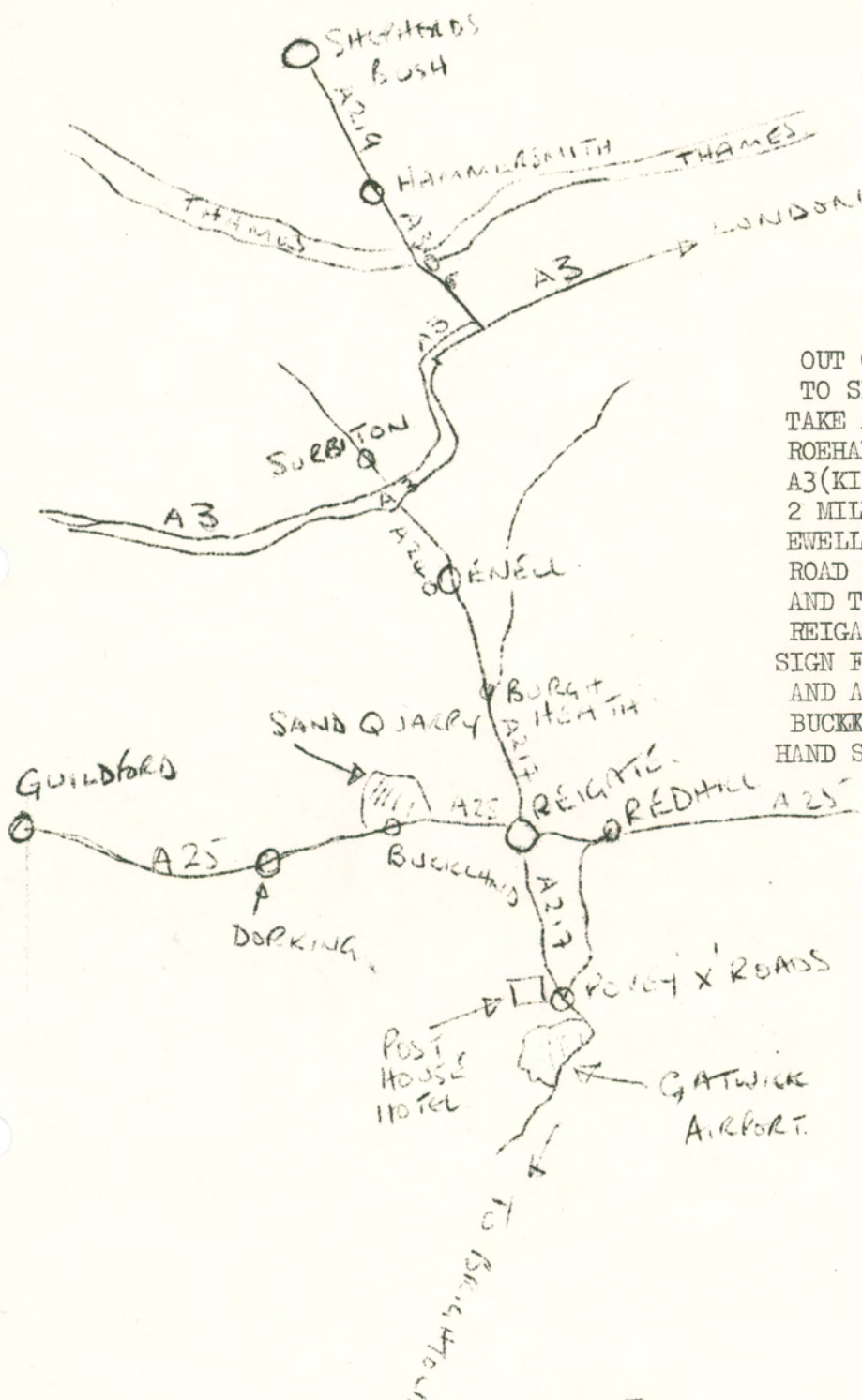
Everyone to travel back to London on completion of shooting.

MISCELLANEOUS:

Don't forget to settle your hotel bills before leaving for location in the morning.

bb.
24.11.75.

MAP I.



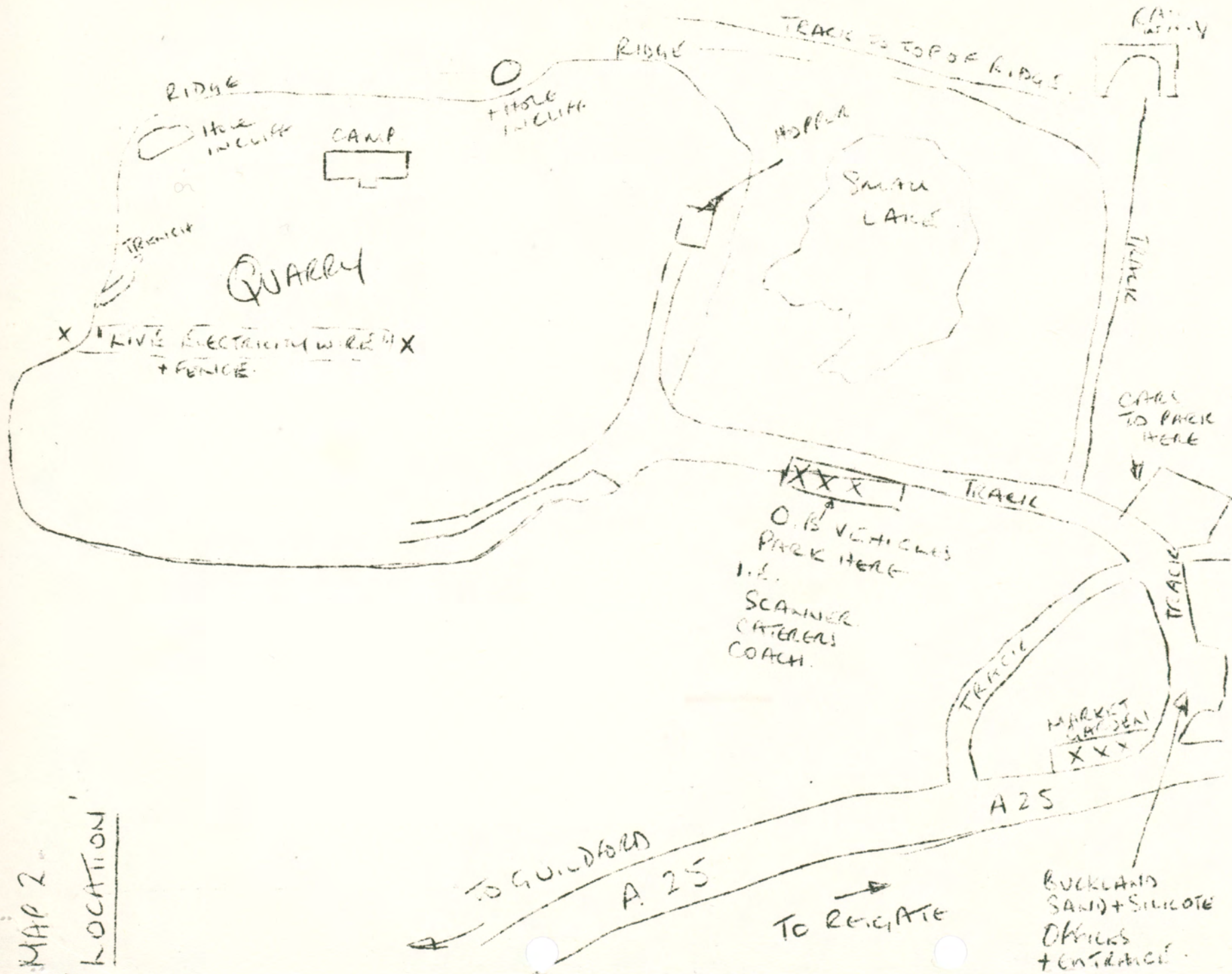
HOW TO GET THERE.

OUT OF TELEVISION CENTRE TURN RIGHT TO SHEPHERDS BUSH, ONTO HAMMERSMITH TAKE A306 OVER BRIDGE AND ON THROUGH ROEHAMPTON AND A3. TURN RIGHT ONTO A3(KINGSTON B Y-PASS) AND CONTINUE FOR 2 MILES UNTIL LEFT TURN A240 TO EWELL AND CHESSINGTON. KEEP ON THIS ROAD UNTIL YOU GET TO BURGH HEATH AND THEN TAKE A217 TO REIGATE. AT REIGATE FOLLOW ONE WAY SYSTEM UNTIL SIGN FOR A25 TO DORKING TAKE THIS ROUTE AND APPROX 1/2 MILES ENTRANCE TO BUCKLAND SAND AND SILICA CO. ON RIGHT HAND SIDE.

MAP I.

MAP 2

LOCATION



OB ②

File under prog ①

PROGRAMME: DR WHO SEEDS OF

RECORDING NO: VTC/6HT/1302808/MLO

DATE: ~~Down~~ OB INSERTS

REEL NO:

7th December

911006 ①

0000	Line Up		0200
0234	Ep 3. Seq 2 Shot 1	3/2-1	0252
0315	3/2-2		0330
0405	3/2-4		
0426	Take 2 "		0439
0503	3/2-3 and 3/2-5		0533
0638	Take 2 " "		
0727	Take 3 " "		0744
0818	3/2-6		0835
0902	3/2-7		0920
0948	3/2-10		
1034	Take 2 " *		1045
1107	3/2-29		1127
1154	3/2-30		1234
1304	3/2-14 and 3/2-16	*	1335
1400	Take 2 " "	⊗	1505
	3/2-13 and 3/2-15	⊗ ⊗	
1625	Take 2 " "	↓	1642
1709	3/2-7a	*	1719
1750	Take 2 "		1801
1824	3/2-12	* ⊗	1840
1913	3/2-18		1928
1955	Take 2 "		2008
2030	3/2-8		2045
2114	3/2-9		2132
2158	3/2-19	// TC ReRx.	
2229	3/2-23 *		2244
2308	Take 2 "		2318

19.10.34

PROGRAMME: DR WHO "SEEDS OF
 DATE: ~~DOOM~~ OR INSERTS

7th December

RECORDING NO: VTC/6HT/13028⁰⁸/M10

REEL NO:

911006(2)

2356	3/2-25	2408
2432	3/2-24	
2450	Take 2 "	2500
* 2526	3/2-21a	
2551	Take 2 "	
2608	Take 3 "	2620
2643	3/2-11	
2718	Take 2 "	2729
2750	3/2-20 and 3/2-21a	2813
2834	3/2-27	2843
2909	3/2-17	* 2932
3000	3/2-22	3010
3103	3/2-26	3115
	Take 2 "	
3157	3/2-26a	3207
3229	Take 2 "	3240
3309	Episode 2 Scene 18a 2/5-1	3329
3403	2/2-1	3432
3458	Take 2 "	3526
3558	2/2-2	3609
3634	2/3-1	3702
3726	2/4-1	3745
3902	2/3-2	
3921	Take 2 "	
3939	2/4-3	3953
4019	2/4-2	4035
4113	2/1-1	4132
4227	1/3-2	4242

19.17.24.

19.18.09

19.20.07

PROGRAMME: DR WHO "SEEDS OF
DOOM" OR INSERTS
DATE: 7th December

RECORDING NO: VTC/6HT/B02808/M10
REEL NO: 911006(3)

4306	1/3-9	4242	4334
4407	1/3-4	4420	
4450	1/3-6	4502	
4528	1/3-1 and 1/3-3		
4607	Take 2 "	4640	
4703	1/3-5 and 1/3-7	4740	
4800	1/3-8 and 1/3-10	4828	
4912	Take 2 1/3-10	4922	
4953	3/2-27 Retake	5002	
5023	" Take 3	5030	
5054	3/2-26x	5116	
5147	" Take 2	5157	
5233	3/2-26a Take 3	5242	
5319	3/2-28	5340	*
5402	" Take 2	5425	
5458	1/1-2	5516	
5539	1/1-3	5550	
5645	1/1-4	5605	
5734	1/1-1	5752	
5823	Take 2	5842	
5918	" Take 3	5937	
6008	2/9-1	6018	
6055	" Take 2	6104	
6137	1/2-1	6228	
6308	2/6-1	6330	
6417	" Take 2	6435	
6500	2/7-1	6513	
6540	2/6-2		

PROGRAMME: DR WHO "SEEDS OF"

RECORDING NO: VTC/6411/B02808/MLO

DATE: ~~10/24/71~~ OR INSERTS

REEL NO:

7th December

911006(4)

6618	2/6-2 Take 2	6632
6706	2/8-6	6718
6750	2/7-2	6800
6824	2/7-3	6836
6855	2/8-1	6902
6933	2/8-2 and 2/8-3	6944
7006	2/8-4 and 2/8-5	7019
7040	2/10-1	7047
7108	2/10-2	7118
7142	2/10-3	7153
7213	" Take 2	7220
7239	2/10-4 and 2/10-5	7308
7336	3/1-1	7350
7413	3/1-3	7428
7453	3/1-5	7516
7537	3/1-6	7549
7630	3/1-7	7657
7716	3/1-8	7729
7750	3/1-4	7810
7825	Sep 18 Ep 6 6/18-2	7840
7855	6/18-1	7914
7939	6/18-3	8019
8041	3/1-2	8105

PROG. TITLE				DR. WHO (4L)				MEMO				
Episode(s) / Sub. Title				The Seeds of Doom				Distribution To:-		Denotes Recipient ☒		No of Cop
Proj. No(s)				2345/2061-6		Prod. Costing Wk(s)		Channel		Phyllis Page		S.207 S.H.
Dept.				Drama Serials		Studio		OB				
Production day(s) and date(s)						Week(s)						
Filming date(s)				7th and 8th December		Week(s)		50				
Producer				Philip Hinchcliffe		Room No.		Building		Tel. Ext.		
Director				Douglas Camfield		505		Union House				
Designer						211		Threshold				
										File Copy		1
										Date		8.12.75.

SUBJECT SUPPLEMENTARY PAYMENTS FOR ARTISTS: O.B. RECORDING

Please would you arrange to pay any supplementary payments to the following artists for work done on an Outside Broadcast on 7th and 8th December. Details as follows:

TOM BAKER	6.12.75.	Travel to Reigate	
	7.12.75.	Recording (Ep.1,2,3)	08.30-20.30
	8.12.75.	Recording (Ep.1,2,3,6)	08.00-18.30 and travel back

ELISABETH SLADEN	6.12.75.	Travel to Reigate	
	7.12.75.	Recording (Ep.1,2,3)	07.45-20.30
	8.12.75.	Recording (Ep.1,2,3,6)	07.15-18.30 and travel back

HUBERT REES	6.12.75.	Travel to Reigate	
	7.12.75.	Recording (Ep.1,2)	08.00-20.30
	8.12.75.	Travel back	

MICHAEL McSTAY	6.12.75.	Travel to Reigate	
	7.12.75.	Called but not used	08.30-16.30
	8.12.75.	Recording (Ep.1) and travel back	08.00-18.30

JOHN GLEESON	6.12.75.	Travel to Reigate	
	7.12.75.	Recording (Ep.2)	08.00-20.30
	8.12.75.	Recording (Ep.1,2) and travel back	07.40-18.30

Please deduct & advanced by P.A. on location

TERRY WALSH	6.12.75.	Travel to Reigate	
	7.12.75.	Recording (Ep.3) and travel back	08.15-16.30

/Cont'd

ALAN CHUNTZ

6.12.75.	Travel to Reigate	
7.12.75.	Recording (Ep.3)	08.30-16.30
8.12.75.	Recording (Ep.3) and travel back	08.00-10.00

Please could you only pay any overtime. Nansi Davies is booking the additional day's work and overnight.

JOHN CHALLIS

7.12.75.	Travel to Reigate	
8.12.75.	Recording (Ep.2) and travel back	07.45-18.30

MARK JONES

7.12.75.	Travel to Reigate	
8.12.75.	Recording (Ep.2) and travel back	08.30-15.00

IAN FAIRBAIRN

7.12.75.	Travel to Reigate	
8.12.75.	Recording (Ep.3) and travel back	08.00-18.30

bb.

(Briony Brown)
Assistant to Douglas Camfield



Television Centre, London W12 7RJ

AGREEMENT

PROGRAMME TITLE	DR WHO.	
EPISODE SUB-TITLE	'Swords of Doom'	
PROJECT NUMBER	2345/2066.	Describe below the Facility, Service or Contribution made to programme.

DESCRIPTION Preparation of Site + Security
Plan on Duty. During D.R. at
Buckland Sand + Silica Co
Date of filming/recording 6th - 8th Dec.

I agree that the BBC shall be entitled to all rights in the above Facilities/Services/Contributions for any recordings or programmes made by the BBC and for all other purposes throughout the world.

NAME Buckland Sand + Silica Co.

ADDRESS Buckland NE Densgate.

SIGNATURE DATE 8-12-75

SIGNED ON BEHALF OF THE BBC G. H. A. P.

In consideration of the above:

No fee is required

Fee to accept a fee* of £ Cash received Signature

Cheque should be made payable to Signature

* The fee stated is exclusive of VAT. If you are registered for VAT and wish to recover VAT from the BBC, you should render a proper tax invoice and send it to:

Television Accountant, BBC, 33 Cavendish Square, London W1A 1AA.

Authorised for payment Organiser

Charge Facilities/Services 108 £ Contributions 101 £

WEEK No. 50

Enter office use only	Intended Date Input	Reel	Item
DR. WMO			
TITLE: Seeds of Doom			
CTOR: Richard Conway Designer	Phone No.	Week No. 50	Day MON
LOCATION DETAILS: STAGE			CALL TIME
3B, TFS			1000
explosion of model house of M.P. being bombed from air			

KAYS	16	35	COL	No.	R/T	PROJECT NUMBER							
AN ()	Keith Hopper	1			9 1	02345 2061							
ST. ()	Bill Dudman	1			Code	Eq. Rate £ p	Units	Dec.	Drg.	2 dgts each Wk Yr			
ST. ()					D01		2	00	99				
16 mm H/S Mitchell 2114079						35	0						
TRANSPORT BOOKED													
P () Gerge Rose					D09	35		00	99				
red					D01		1	00	99				
TRANSPORT BOOKED													
LIST ()													
LIST. ()					D01			00	99				
STANDARD SOUND													
TRANSPORT BOOKED													
HTS (No. OF MEN) Archie Dawson 3													
Demi Kelle Jim Riley					D11		3	00	99				
EQUIPMENT (MEN x RATE)													
TERNATOR/GENERATOR													
					D19			00	99				
al Shooting Extra Hours					D07			00	99				
al Shooting W/E Surcharge					D08			00	99				
al Lighting Extra Hours					D17			00	99				
al Lighting W/E Surcharge					D18			00	99				
CELLATION					TIME/FOOTAGE					TOTALS		REGION	
ARGES	%	Tick Here	RECEIVED:		D01	BBC	3						
cel less one day	100		LEAVE:		D01	HIRED				HIRED FD No.			
cel less 5 days	25		RETURN:		D11	ALL	3						
					EQUIP.		35						

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

December 10th, 1975

OVERRUN: DOCTOR WHO 4L: NOVEMBER 18th

H. Serials

Copy to: Organiser, Serials, C.A.Gen. D.G.Tel.

Although the programme had been thoroughly rehearsed I am afraid we had a larger than average number of retakes because of artists and cameras. I had to ask for a 15' overrun in order to finish the show and dispense with those sets.

.....
Philip Hinchcliffe

B02196 CD

DR. WHO (4L)THE SEEDS OF DOOMC.S.O. MATERIAL FOR EP. 5 and 6

TIMES WRITTEN IN BALLPOINT ARE
IN POINTS. EDIT IS 10" BEFORE
THAT SO Q SHOULD BE AT
THE SHOT CHANGE
EXCEPT FOR 1 OR 2 ACTION SHOTS.
Pete D

Ep.	Scene	O.B. Shot no.	VT Spool no.	Time code
5	8	5/2-1 <i>not used</i>	910998	17.44.56-17.46.08
✓ 5	8	5/3-1 <i>use photo</i>	910998	<i>IN 10003606.</i> 17.46.44-17.47.50
5	11	5/5-1 <i>cut.</i>	910998	<i>IN 10015023.</i> 17.31.09-17.31.52
✓ 5	12	5/6-2	910998	<i>✓ IN 10024607.</i> 17.32.30-17.33.16
				<i>✓ Take 2 IN 10034402.</i> 17.51.20-17.52.11
				<i>✓ Take 3 IN 10044620</i> 17.52.37-17.53.30
✓ 5	12a	5/7-1 <i>use photo</i>	910998	<i>10054922.</i> 17.33.50-17.34.36
				<i>Take 2 10064710</i> 17.55.48-17.56.36
✓ 5	14	5/8-2 <i>use photo</i>	910997	<i>10074703.</i> 13.28.00-13.28.40
✓ 5	14	5/8-4 <i>use photo</i>	910997	<i>10084608</i> 13.29.35-13.30.19
✓ 5	16	5/9-3 <i>use photo</i>	910998	<i>10091004</i> 17.48.37-17.49.25
✓ 5	16	5/9-5 <i>use photo</i>	910998	<i>DITTO</i> 17.48.37-17.49.25
5	16	5/9-6a <i>use photo</i>	910998	<i>10101401</i> 17.50.07-17.50.55
5	23	5/11-1 <i>use photo</i>	910998	<i>DITTO</i> 17.50.07-17.50.55

Ep. Scene O.B. Shot no. VT Spool no. Time code

✓ 5 34 5/15-2 use photo 910999 IN 10110201 20.44.19-20.45.27

✓ 5 34 5/15-4 use photo 910999 DITTO 20.44.19-20.45.27

6 1 Reprise of Sc. 34, Ep. 5

10135501 ✓ 6 2/3 6/1-2 use photo 910998 10220001 18.21.35-18.23.30

✓ 6 2/3 6/1-4 use photo 910998 DITTO 18.21.35-18.23.30

✓ 6 2/3 6/1-5 use photo 910999 10140501 MIX 20.44.19-20.45.27

✓ 6 2/3 6/1-8 use photo 910998 10145301 18.21.35-18.23.30

✓ 6 2/3 6/1-10 910999 IN 10170813 20.21.15-20.21.34

IN 10172020 Take 2 20.22.01-20.22.17

✓ 6 5 6/2-2 use photo 910998 10180724 WIPE 18.21.35-18.23.30

✓ 6 7 6/3-2 use photo 910998 DITTO 18.21.35-18.23.30

✓ 6 7 6/3-4 use photo 910998 DITTO 18.21.35-18.23.30

6 17 6/6-1 use photo 910997 10200121 14.13.10-14.13.58

6 18 ?Use shot from Scene 17

6 20a 6/10-2 use photo 910999 10210020 20.41.40-20.42.44

EXTRA SHOT... TILTED UP VERSION

OK 20a

✓ 1-2-1. 10241767 IN@ 102426. APPROX

✓ 1-3-1. 10251521 IN@ 102528.

✓ 1-3-3. 102550 IN@ 102550

✓ 1-3-2. 10255902 IN@ 102610

✓ 1-3-9. 10262204 IN@ 102636

✓ 1-3-4. 10270402 IN@ 102719

✓ 1-3-6. 10273020 IN@ 102744

✓ 1-3-5. 10275019 IN@ 102803

✓ 1-3-8. 10283915 IN@ 102852

✓ 1-3-10. 10290702 IN@ 102923

✓ 2-3-1. 10292917 IN@ 102943

✓ 2-3-2. 10300721 IN@ 103030

✓ 2-3-3. 103043 IN@ 103043

✓ 2-6-1. 10308222 IN@ 103105

✓ 2-6-2. 10312217 IN@ 103135

✓ 2-7-1. 10314603 IN@ 103201

✓ 2-8-6. 10321112 IN@ 103222

Mon 15th December. (5)

VTC/6HT/BO2944

Spool. 93488(M)(90')
99188

EP. 1 Sc 6

00'00"

1-2 ~~x~~ Take 1 - Dubois moved flw too late

1-2 ~~x~~ Take 2 - NG boom

1-13 ~~x~~ Take 3 - OK.

NG on shot 14
Dubois didn't
adjust.

14 ~~x~~ Take 1

14 ~~x~~ Take 2. - OK.

15-18 ~~x~~ Take 1 NG on 17+18

3'20"

15- ~~x~~ Take 2

25"

TIC Segs.

EP1.

157. ~~x~~ Model shot est. camp.

158 ~~x~~ Model shot helicopter

159 ~~x~~ Model shot camp Night

EP2

160 ~~x~~ Model shot camp explosion

EP3 Sc 2.

00'00"

19-28 NG at beg of 28 - Cam. in shot.
+ missed 4-8 on 25.



O/C.

2'42"

30- ~~Take 1~~
41

1'40"

30 - Take 2
36 ✓

use 37-41 from
Take 1

45"

EP4 ✓ Sc 37.

42- ~~Take 1.~~
49a NG on 49a - boom shadow

42- ~~X~~ Take 2
50

50"

EP3 ✓ Sc 3

Slm ✓ Take 1

NG Chain showed prop no.

51-57 $\times$ Take 2

OK.

PAUSE

58 - 59 X NG.

58-62^x Take 2.

NG on 62-Dr ^{dried.} ~~3~~

58- ~~✓~~ Take 3.

O/C

~~64+~~

1' 55"

does again after the
of some

99188 / 93488

65	✓ <u>Sc 6.</u> Take 1.		7"
<u>EP 5</u>	✓ <u>Sc 8a</u>		
66-74	Take 1		1'50"
<u>EP 3</u>	✓ <u>Sc</u> Take 2.		5"
64			
<u>EP 5</u>	✓ <u>Sc 2.</u>		
75-	Take 1.	OK.	50"
76	✓ <u>Sc 4</u> Take 1. - facing wrong way		
76	✓ Take 2	OK.	5'
77-78	✓ <u>Sc 6.</u> Take 1	NG boom on 78.	00'00"
77-82	✓ Take 2		1'50"
83	✓ Take 1	(tentacle bent double).	
83	✓ Take 2	NG - no tentacle.	
83	✓ Take 3	OK.	
Tk 4 done after Ep 4, Sc 40a.			

EP5.

-4-

99188 / 93488

Sc 6 (cont'd).

84-
85

~~NG~~ Take 1

NG Dr didn't enter
shot to knock Sarah
aside

84-
85

Take 2

85a-
88

✓ NG on 88 - Sarah fluffed.

88

✓ Take 2.

OK.

89-
94.

✓ Take 1.

NG there's was
a light not on.

89-
95

✓ Take 2

OK

✓ Sc 11

96-99 Take 1.

3'25"

1'15"

✓ Sc 13

100-
101.

Take 1

OK.

12"

EP4

✓ Sc 20.

102-
103

Take 1.

30"

99188/93488

~~EP4~~

Sc 40a.

Take 1

12"

104-
105

EP5

Sc 6.

Take 4

OK.

8"

83

Sc 15

106- ~~NG~~ camera handling - noise
Unacceptable

106- ~~Take 2.~~

OK

1'10"

Sc 26

Take 1

? lens in
shot on
115

113-
116

117 ~~OK.~~

115-116 ~~Take 2.~~

OK.

118- NG set shook.

118- Take 2.

OK.

126.

127 +
129 done together

CPS.

- 6 -

99188/93488

Sc 26 (cont'd)

128 ✓ OK. to be video-disc'd.

130 }
131 } c/us. ✓
132 }

133 to be v-d. ✓

134 }
137 } identified together ✓
139 } Sc. 28.

135 + 138 identified together ✓

136 + 14p identified ✓
Sc. 28.

Tape change here - 67893
Sc. 28. 68272 60'

141 ✓

142 ✓

143-144 ✓

145 ✓

146-147. ✓

148 + 149 ✓

CP's.

-7-

67893

150

didn't go onto Dr.

150

Take 2. ✓ OK.

151

151a.

+ C/U Hargreaves. ✓

152.

Tk 1 NG.

152

Take 2. ✓

~~152a~~ 153A

153.

Sc 31.

154 -

155

Sc 33

156.

W/T

Rec on 15th Dec.

① Ep 4 - Sc 37.

Hargreaves running in 2 takes
Dunkan " off.

① Sarah up Cottage stairs
Sc 20/21 Ep 4.

② Sarah down stairs Ep 4, Sc 25.

③ Chase + Hargreaves down stairs
Ep 4, Sc 13.

④ Hargreaves up stairs Ep 4, Sc 21.

⑤ Hargreaves running down
stairs in panic Ep 4, Sc 30.

⑥ Dr + Sarah up stairs
Ep 4 Sc 39.

EP 3	Sc 5 (OB).	+ W/T ^① dialogue ② engine	
1	Take 1.		20"
2	Take 1 bit slow	Take 2. 15"	
EP 5	Sc 17. (OB)		
1	Take 1	saw lamp in window	15"
1	Take 2	OK.	15"
EP 6	Clock for Ep 6 19.30.00 ish		
EP 5	Sc 19.		00'00"
1-8	Sc 20	Take 1 OK.	50"
	Sc 20a		
	Sc 20c.		
	Sc 20e		
	Sc 24		
9-11	Take 1	OK	00'00"
12-15			1'15"
EP 6	Sc 6.		
16-21	Take 1	OK.	52"

CPL

22	Sc 9. Take 1 ✓	19-44-24.	00'00" 40"
23-24	Sc 11 OK ✓	19-54-44 - 52.	00'00"
25	OK	19.-	
26	NG - someone walked in front of shot		
27-28	OK.	19-58-56 - 58	40"
26	Retake.	20-03-00. OK. ✓	10"
29-32	Sc 15 OK.	20-11-18. 25. at 12.34.	00'00" 1'05"
33-38	Sc 18 Take 1	20-16-47.	00'00" 1'00"
40	Sc 21. Take 1.	20-21-40 22.12 + W/T Sayalis foot steps to land over incoming shot.	00'00" 38"
41	Sc 25 Take 1	20-23-35 - 57.	00'00" 22"
42 43	Sc 27 Take 1	NG boom	18"

EP6

42- 43. ✓	<u>Sc 27</u> Take 2.	OK. 20-25-23-	00'00" 18"
44 ✓	<u>Sc 4.</u> Take 1 Take 1 20-27-36 Take 2 20-28-30	2 versions A) M/S B) C/U	17" 15"
45	<u>Sc 8.</u> Take 1	20-34-06.	22"
46- 48	<u>Sc 10.</u> Take 1	NG - camera Cam 4 adjusting on shot 48.	00'00" 27"
46-	Take 2	20-40-00 OK.	20"
49	<u>Sc 13.</u> Take 1.	20-43-00 OK.	15"
50	<u>Sc 22</u> Take 1.	20-48-00 wood not in enough.	12"
50	Take 2	NG not seeing wood at all.	
50	Take 3	OK.	10"

96504

EP6

Sc 22a.

51.

Take 1

20-54-54

10"

Sc 36

53 +

NG no rries

Take 1.

00'00"

53-
55

Take 2.

21-06-07.

NG on rries

taking steam.

+ Dr + Sarah didn't
leave shot.

50"

53- Take 3.

21-14-37

NG on steam.

54 ← but OK on 53.

35'

54 +
55

Retake 1

aliqua

21-18-15

25"

EP4

Sc 11

1-4

Boom in on shot 4

but OK on 1-3.

21-22-39.

00'00"

4-9

Retake 1

21-24-50

OK.

10 +

21-26-10 isL.

11 + 12

21-26-33.

12

done again

21-27-00

1'30"

Sc 26

58 + 59

M/S + C/U Dr.

21-31-14

60-64

NG on 62 as Chase missed
has

CP4

60-67. Take 2 OK. 1'20" 21-35-00.

✓ Sc 28. 68-74. Take 1 21-41-54. 00'00" ↓ 1'10" 25"

73-74a. ~~Retake~~ Take 2 Sound from "I still can't" 21-44-26.

✓ Sc 31. 75+76. Take 1. 21-46-31. 10"

Sc 33 77-78b. Take 1. 21-47-23. 15"

Sc 35 79-81. Take 1 — boom in on 81. 21-49-22. 30"

79-81. Take 2 OK. 21-51-11. 32"

EP 6 Sc 12

82 Take 1 OK. 21-53-04-20. 10"

CP6

83-
84

Sc 16
Take 1.

NG door open.

83-
87

Take 2.

OK

25"

21-55-37-56-05

use take 2

88-
92

Sc 23.

21-58-37

Chase chases at end of speech.

00'00"

92-
94

22-00-27
sound from "And you'll all

1'25"

1-9

Sc 30.
Take 1.

22-04-00 1SL

OK

10-13

Take 1

OK.

16
18
C/U Tr
19

20- 2 takes, use 2nd

21

W/T Chase's struggles
C/U Chase as he struggles.

From: Senior Assistant to Controller, Personnel, Television

Room No. &
Building:

7090 Spur T.C.

Tel.
Ext.:

date: 16th December, 1975

Subject: STAFF CONTRIBUTION: P.W. BAILEY (139642J)

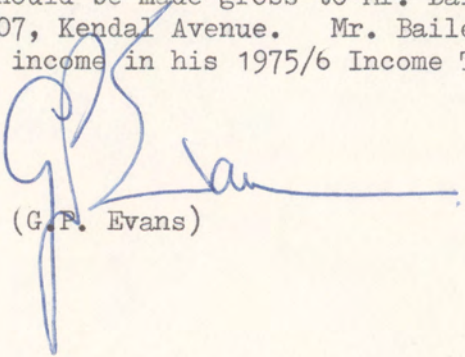
To: Philip Hinchcliffe

copy: Accounting Services
H.Serials D.Tel.
H.E.Tel.O.B.
Mr. Bailey
S.Pers.O.Tel.Eng.(I)
Programme Contracts

Your use of Mr. Bailey for Dr. Who is approved. He is eligible for a fee of £ on an E.C. type contract.

An authorised Staff Contribution Form is attached to Accounting Services copy of this memo. Payment should be made gross to Mr. Bailey, c/o Sound Manager (Colin White), Room 2007, Kendal Avenue. Mr. Bailey will be responsible for declaring this income in his 1975/6 Income Tax Return.

jhcd



(G.P. Evans)

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

December 17th, 1975

OVERRUNS: DOCTOR WHO 4L: DECEMBER 15th/16th

H. Serials

Copy to: Organiser, Serials; C.A.G&N, D.G.Tel.

I am afraid we had an overrun of 30' on Monday and 15' on Tuesday. This was due to the illness of a key member of the cast a fortnight previously. A large number of extra scenes therefore had to be recorded in addition to an already heavy and complicated show. In the circumstances I was anticipating an overrun and in fact everyone concerned with the production did extremely well to complete the show as speedily as they did.

.....
Philip Hinchcliffe

PROG. TITLE DR. WH. (4L)				PRODUCER'S FINAL ESTIMATE				PAGE NO: OF *	
Episode(s) / Sub. Title The Seeds of Doom - Ep.5				Distribution				Denotes Recipient ☒	
Proj. No(s) 2345/2065				Prod. Costing Wk(s)		Channel BBCL		Thro: Dep. Org.: A/Org. Serials	
Dept. Drama Serials				Studio TC8		Tel. Accountant		Room No. and Building 406 Threshold	
Production day(s) and date(s) 15th December 1975				Week(s) 51		Tel. Costing Unit		621,33 Cav. Sq.	
Filming date(s)				Week(s)				B104 Sulgrave House	
Producer Philip Hinchcliffe				Room No. 505		Building Union House		Tel. Ext.	
Director Douglas Camfield				Room No. 211		Building Threshold		File Copy 1	
Designer Roger Murray-Leach				Room No. 400		Building SB TC		Date 18.12.75.	

PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY.
 CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO.,
 CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES.
 CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.

5 - 15 PROJECT NO(S)	16-19 NOM. CODE	20 - 26 AMOUNT £	p	35 - 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT
	101		00	Tom Baker	
			00	Michael Barrington	
			00	Ray Barron	
			66	Tony Beckley	
			00	John Challis	
			00	Sylvia Coleridge	
			00	Seymour Green	
			00	Mark Jones	
			00	Elisabeth Sladen	
			00	John Acheson	
	105	150	00	Orchestras (estimate)	
	106	500	00	Copyright Robert Banks Stewart (script-writer) £ Geoffrey Burgon (composer) £ (est.)	
	109	50	00	Orchestrations (est.)	
	113	10	00	Hospitality (est.)	
	115	27	65	Expenses not included on contract Ray Barron £27.65	
	117	25	00	T & D (estimate)	
	132	100	75	Walk-ons and Extras Keith Ashley Pat Gorman Ronald Cough Brian Nolan	
	131	300	00	VT (estimate)	
	TOTAL	2963	06		

PROG. TITLE		DR. WHO (4L)		PRODUCER'S FINAL ESTIMATE		PAGE NO: OF *	
Episode(s) / Sub. Title		The Seeds of Doom - Ep.6		Distribution		Denotes Recipient	
Proj. No(s)		2345/2066		Thro:		Room No. and Building	
Dept.		Drama Serials		Dep. Org.:		A/Org. Serials 406 Threshold	
Production day(s) and date(s)		16th December 1975 and 19th December 1975		To:		Tel. Accountant 621,33 Cav. Sq.	
Filming date(s)						Tel. Costing Unit B104 Sulgrave House	
Producer		Philip Hinchcliffe		Room No.		Building	
Director		Douglas Camfield		505		Union House	
Designer		Roger Murray-Beach		211		Threshold	
				400		Tel. Ext.	
						File Copy	
						Date 18.12.75.	

PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY.
 CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO.,
 CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES.
 CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.

1	2	3-4	5 - 15 PROJECT NO(S)	16-19 NOM. CODE	20 - 26 AMOUNT £	p	35 - 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT
P	6	E1						
				101			John Acheson Tom Baker Michael Barrington Ray Barron Tony Beckley John Challis Elisabeth Sladen	
				105	150	00	Orchestras (estimate)	
				106	600	00	Copyright Robert Banks Stewart (script-writer) Geoffrey Burgon (composer) £	
				103	5	00	Staff contribution P.W. Bailey (est.)	
				109	50	00	Orchestrations (est.)	
				115	170	20	Expenses not included on contract John Acheson Rowland Geall Patrick Ginter Tony Snell Barry Summerford Derek Wayland	
				131	300	00	VT (estimate)	
				132	248	00	Extras and Walk-ons Keith Ashley £23.25 Rowland Geall £42 Patrick Ginter £42 Ronald Gough 14.75 Tony Snell £42 Barry Summerford £42 Derek Wayland £42	
				TOTAL	3251	20		

c.c. G. Harper. ✓
C.
F.

Ref: 2345/2061/HG/JG Ext.

19th December 1975

Buckland Sand And Silicote Co.,
Buckland,
Nr. Reigate,
Survey.

Dear Mr.

DR. WHO

Thank you for your letter of 2nd December.

Whilst we very much appreciate your kind offer, I am afraid it is ABC's policy to pay facility fees and we do not feel we can make an exception in this case.

However, if you would prefer to donate the fee to a charity of your choice please return the contract, indicating the charity, and we will be happy to arrange for them to receive.

Once again, many thanks for your help.

Yours sincerely,

Carol Vigurs,
A/Assistant, Facilities,
Television Administration.

file under
prog 6.

Friday 19th December

VTC/bHT/B03/b3 Spool 97721. (90')

EP5 OB Seq 7 (5/7-1).
21+28 Rynoid + molotov cocktail 5'
27+28 Take 2. 5"

EP6 OB Seq 1 (6/1-10). 19.41.22.
44+45 Take 1. 10"

EP5 OB Seq 6 (5/6-2)
25+26 } Take 1. 19.45.18.
+ }
29+30 } Take 2 19.46.58.
30" 15"

OB Seq 3 (5/3-1)
20+21 Take 1. 10"
20+21 Take 2 (lighter). 10"

~~OB Seq 2~~ Sc 6 (at end of sc).
22+23 Take 1. 19.55.01. 10"

~~EP5~~ ~~OB Seq 15~~
EP6 OB Seq 1.

~~41+42~~
~~46+47~~ Take 1.

-2-
~~19.55.52~~

97721

20.08.37.

EP5

Amended closing titles

55"

EP1.

TK 2.

2. Autarchic Wastes NG snow too heavy.

2. Take 2. OK.

3 1st take NG.

3 Take 2. (pan on studio snow) 5"

3 Take 3 5"

EP6.

4 ~~OK~~ OK 20.20.04

5 OK 20.20.29

6 OK 20.20.53

7 OK 20.21.22

8 OK 20.21.47 X.

9 ~~OK~~ 20.22.ise.

10. Take 1. 20.22.28

TK.

97721

10	take 2.	20.23.28
11	Take 1.	NG.
11	Take 2.	20.25.26 use 1st half
11	Take 3.	20.26.41 use 2nd half.
12	Take 1.	TK. 20.27.22
12	Take 2.	20.29.05

46+47.	<u>Scene 17.</u>		
46+47.	Take 1.	20.37.12	15"
46+47	Taked.	20.42.34	10"

General misc. shot. 20.47.48

48+49.	<u>Take 1</u>	behind building
	In a ho middle, hover +	
	out l.	
	+ reverse l to r.	
50+51	Take 1 = in front of building	20.54.33. 15"
	Take 2 = closer. NG	
	Take 3 = OK.	
	<u>Ep 6. OB Sags 1, 2 + 3.</u>	

42a + 43	+ laser explosions
	NG explosions reaction
	to explosions too slow.
	21.03.31.

42a + 43.	Take 2.	43x. 21.07.55
	+ additional	
	shot Kyuho menses	

43x

Take 1.

EP 1

OB Seq 2 (1|2-1)

13.

Take 1.

~~142 13-1 (false start)~~

13

Take 2.

↓

14

1|3-1 ✓
1|3-3 ✓
1|3-2 ✓
1|3-9 ✓
1|3-4 ✓
1|3-6 ✓
1|3-5 ✓ + 1|3-7 ✓
1|3-8 ✓
1|3-10 ✓

↓

15

EP 2

21. 21. 50.

2|3-1

2|3-2.

↓

16

2|6-1

↓

17

2|6-2.

↓

18

2|7-1.

Take 1 - someone in shot.

97721.

18 2/7-1 Take 2.

↓

19 2/8-6.

Snow from studio on its own
1'00".

EP 5 To follow Sc 9.

23a+24. Take 1. 21.35.37

10'

To precede Sc 13.

31-32. Take 1. NG - not xup name
with impact.

31-32 Take 2. NG ~~cut~~ off on 1.

31-32 Take 3 OK. 21.38.32

OB Seq 8 (5/8-2 + 5/8-4).

33+34. Take 1. Version (A) sky + heels

" Take 2. Version (B) sky only.

OB Seq 9. (5/9-3 + 5/9-5).

35+36 Take 1.

OB Seq 9 (5/9-ba)

37+38 Take 1.

-6-

97721

39+40. Take 1. OB Seq 11 (5|11-1).

21.45.15.

EP5 OB Seq 15. (5|15-2 + 5|15-4).

EP6. OB Seq 1 (6|1-5).

41-42. Take 1

25"

41-42 Take 2.

25"

41-42 Take 3.

21.52.03.

CAMERA SCRIPT

BBC-1

02345/2066

"DR. WHO"

The Seeds of Doom

by
ROBERT BANKS STEWART

Spool
91721.
Briony

STUDIO FOR C.S.O. MATERIAL AND FILM SEQS.

PRODUCER PHILIP HINCHCLIFFE
DIRECTOR DOUGLAS CAMFIELD
P.A. Graeme Harper
A.F.M. Sue Shearman
Director's Assistant Briony Brown

Script Editor Robert Holmes
P.U.M. George Gallaccio

Designer Roger Murray-Leach

Costume Designer Barbara Lane
Make-up Artist Ann Briggs

Visual Effects Designer Richard Conway

T.M. 1* John Dixon
T.M.2 Bernard Fox
Sound Supervisor John Holmes
Grams Operator Andrew Hunter
Vision Mixer Heather Gilder
Electronic Effects Operator ... Dave Jervis
Floor Assistant Steve Haggard

Film Editor Mike Adams

CREW 16

SCHEDULE

Friday 19th December 1975

Studio TC.4

Camera rehearsal (with TK.37 17.00-18.00;
TK.43 17.30-18.00; VT.25 14.00-14.30 and
17.30-18.00) 14.00-18.00
DINNER 18.00-19.00
(Sound and Vision Line-up 18.00-19.30)
VT RECORDING (onto VTC/6HT/B03163) on VT.1
(with VT-2 playing in VTC/6HT/B02196/ED)
(and with TK.37 and TK.43) 19.30-22.00

C A S T L I S T

The Krynoid RONALD GOUGH
KEITH ASHLEY

TECHNICAL REQUIREMENTS

2 peds
1 creeper

1 35 mm TK channel
1 16 mm TK channel

Floor monitors

Caption scanner

DOCTOR WHO : 4L

Project No: 02345/2061-6

OBs: 30th October - 3rd November inc.
7th & 8th DecemberStudios: 17th & 18th November: Wk. 47
1st & 2nd December: Wk. 49
15th & 16th December: Wk. 51

Producer: Philip Hinchcliffe

Director: Douglas Camfield

P.U.M.: Janet Radenkovic

P.A.: Graeme Harper

VARIABLE BUDGET									
RESOURCE	Unit	Code	Quantity	Dec	DRG	Spread	Rate	£	REMARKS
SCENIC DESIGN	DESIGNER	D	F 32 67				37	2479	5 studio, 3 OB
	" (Extra Hours)	H	F37 100				4.5	450	
	DESIGN ASST.	H	F40 525				3	1575	
GRAPHIC DESIGN	PHOTOGRAPHER	H	F05 6				5	30	
	GRAPHICS	E	F06 500					500	
DESIGN SERVICES	VISUAL EFFECTS	H	F08 1900					8500	
	SCENIC PROJECTN	H	F16						
SCENIC SERVICING	SET & LIGHT	H	G05 555				5	2775	
	CONSTRUCTION	H	G10 3000				3	9000	
	SHOW WORKERS	H	G20 390				3	1170	
	OB OPS	H	G19 400				3	1200	
COSTUME	DESIGNER	D	H 11 62				36	2232	4 studio, 3OB
	" (Extra Hours)	H	H13 150				5	750	
	COSTUME ASST.	H	H14 600				2.5	1500	
	DRESSER	H	H15 656				3.5	2296	
	COSTUMES	E	H20 2000					2000	
MAKE-UP	ARTIST	H	I 01 350				5	1750	
	MAKE-UP ASST.	H	I02 578				3	1734	
	POSTICHE	E	I04 400					400	
STUDIO MANAGEMENT F.M.		D	J01						
	ADD. V.M.	H	J05 84				2.7	227	
	FLOOR ASST.	H	J07 174				2.5	435	
FILM SHOOTING	MEN	D	D01 3				30	90	
	Equip.	E	D09 75					75	
FILM LIGHTING	MEN	D	D11 4				30	120	
	SPUR EDIT	H	B43 18				7	126	
	SYMPHER SUITE	H	B44 42				26	1092	
	MUSIC STUDIO	H	B35 9				25	225	
FILM EDITING	CUTTING ROOM	D	D31 2				43	86	
TEL O & M STUDIO		H	C46 78				74	5772	
	Ind. tech O	O	B29 144				3	432	
TELECINE	16mm	H	K06 24				12	288	7 days OB of 12 hrs. inc. travel
	ADD. E.M.	H	E99 84				14	1176	
O.B.	HOURLY RATE	H	E86 84				40	3360	
	ADD. TOS	H	E98 168				4	672	
	ADD. charges	E	E78 280					280	
	POWER & LIGHT	E	E77 2800					2800	
	Shib	H	K08 24				4	96	
VTR RECORDING		H	K01 48				20	960	(B)
VTR EDITING		H	K02 216				20	4320	(A)
TELECINE	35mm	H	K07 12				12	144	
TRANSPORT GENERAL		E	L70 1125					1125	
VARIABLE RESOURCES: TOTAL								64292	(A)
(C)									

(B)

(A)

(C)

CASH	Code	£
ARTISTS FEES	101	8500
LONG TERM CONTRACT CONT	102	
STAFF FEES incl Repeats	103	
REPEAT FEES	104	
ORCHESTRAS	105	900
COPYRIGHT DEPARTMENT	106	3600
O B SPECIFIED CONTRACTS	107	
FACILITIES	108	1000
ORCHESTRATIONS	109	300
HOSPITALITY	113	30
LOCATION CATERING	114	1050
EXPS excl. on Contract	115	1000
T & D HOME	117	750
T & D FOREIGN	119	
PURCHASED PROG MATERIAL	123	
FILM STOCK & PROCESSING	124	200
OVERSEAS PRODUCTION FAC	125	
HIRED O B EQUIPMENT	126	250
HIRED STUDIO EQUIPMENT	127	30
TRANSPORT CREDIT TAXIS	128	30
FILM RECORDING	130	
VIDEOTAPE	131	1500
EXTRAS & WALK ONS	132	700
STILLS - BBC	133	
STILLS - AGENCY	134	
MISCELLANEOUS	135	100
VISUAL EFFECTS	137	1100
ACTION PROPERTIES	138	1000
SCAFFOLDING non Scenic	139	200
EXCESS BAGGAGE/FREIGHT	140	
SATELLITE CHARGES	141	
SCENIC SERV	120	5000
CASH: TOTAL		27240
VARIABLE RESOURCES: TOTAL		64292
VARIABLE BUDGET: TOTAL		91532

1105-00.

DR. WHO (4L): THE SEEDS OF DOOM

List of Recording/Transmission Tapes

TRANSMISSION TAPES

(1) VTC/6HT/B02395/ED/ED	Spool 46781	dur. 24'55"
(2) VTC/6HT/B02396/ED	Spool 49310	dur. 24'09"
(3) VTC/6HT/B02698/ED	Spool 49330	dur. 24'51"
(4) VTC/6HT/B02699/ED	Spool 49250	dur. 24'26"
(5) VTC/6HT/B02944/ED	Spool 419	dur. 25'21"
(6) VTC/6HT/B02945/ED	Spool 44474	dur. 21'51"

RECORDINGS

(1) VTC/6HT/B02395	Spools 911795/911794	on 17.11.75.
(2) VTC/6HT/B02396	Spools 911796/98316	on 18.11.75.
(3) VTC/6HT/B02698	Spools 911845/911846	on 1.12.75.
(4) VTC/6HT/B02699	Spools 97228/911851	on 2.12.75.
(5) VTC/6HT/B02944	Spools 93488/99188 67893/68272	on 15.12.75.
(6) VTC/6HT/B02945	Spools 96504/98761	on 16.12.75.
VTC/6HT/B03163 (CSO day)	Spool 97721	on 19.12.75.
+ VTC/6HT/B02196/ED (Insert tape with backgrounds for CSO + all video-disc items)	Spool 49221	on 11.12.75.
VTC/6HT/B02196/MLQ (O.B. 1)	Spools 910997/910998 910999	on 30.10-3.11.75.
VTC/6HT/B02808/MLQ (O.B. 2)	Spool 911006	on 7/8.12.75.

PROG. TITLE DOCTOR WHO 4L				MUSICAL REQUIREMENTS				
Episode(s) / Sub. Title THE SEEDS OF DOOM Eps.1 & 2				Distribution To:- Contracts Asst.: Nansi Davies		Denotes Recipient Room No. and Building S.H. *		No of Cop 1
Proj. No(s) 02345/2061/2		Prod. Costing Wk(s) 47	Channel 1	Musical Instruments E. G38 T.C.				1
Dept. Drama Serials		Studio TC4	Scene Master 128 Sc.Blk, T.C.					1
Production date(s) November 17th/18th,1975		Week(s) 47	Music Adviser 4018 T.C.					1
Filming/O.B. date(s) Oct.30 - Nov. 4		Week(s) 44	Music Library 3033 T.C.					2
			Sound Supervisor 4029 T.C.					1
			M.P.O. Tel. 5023 Ken.Ho.					1
Producer Philip Minchelliffe		Room No. 505	Building Union		Tel. Ext.	File Copy 1		
Director Douglas Camfield						Date January 6th, 1976 *		
REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No. of Players 5	Conductor Geoffrey Burgon			
Name of Orch. (or Assembler) Alan Merrick				PLACE		DATES and TIMES		
(a) Outside Rehearsals:								
(b) Studio Rehearsals:								
(c) Selective Pre-Recording (In Vision/Out of Vision)								
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)				Lime Grove Studio January 15th 7.0 - 10.0 p.m.				
COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))								
STRINGS		WOODWIND		BRASS		PERCUSSION		VARIOUS
Leader				5 musicians - details to follow				
(Indicate which musicians are to double and on which instruments)								
Outside Requirements					Pre-Rec. and/or Tx. Studio Requirements			
Conductor's Seat Desk								
Bass Stools								
Tuning Times								
Piano Supplier								
Choir Rostra								
Signed (Producer)								
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.								

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

January 6th, 1976

RICHARD CONWAY

Bernard Wilkie

I would just like to say how pleased Douglas Camfield and myself were with the work of Richard Conway on 'Seeds of Doom'. I think you will agree the model filming was some of the best we have had recently on the programme and, apart from one item, the other effects he was asked to produce worked extremely well. It is also to his credit that he managed to produce such good work with such last minute information.

I realise, of course, that he has gone over the budget and I shall be discussing this with Ann so that we can arrive at a compromise. Part of the error was no doubt due to bad estimating but a lot of the overspend was due to requests for several items above and beyond the original plans.

I would certainly be interested in using Richard again if you were agreeable. In particular, I have had a request for him to work on Doctor Who 4P, filming in week 30, studios in weeks 33 and 35, the director will be David Maloney and the designer Roger Murray-Leach. Perhaps you would confirm this request in due course.

.....
Philip Hinchcliffe

DOCTOR WHO 4L. PHOTOGRAPHS

Joy Sambles

The following photographs can all be captioned 'Doctor Who. 'The Seeds of Doom' by Robert Banks Stewart, BBC-1 Colour.

- 21A/5 ~~Captain Jack~~ Major Beresford (John Acheson), Sir Colin Thackeray (Michael Barrington) and the Doctor (Tom Baker) in conference.
- 27A/5 Millionaire Harrison Chase (Tony Beckley) with his butler, Hargreaves (Seymour Green)
- 16A/5 The Doctor (Tom Baker) issues instructions to Major Beresford (John Acheson)
- 8A/5 Sarah Jane Smith (Elisabeth Sladen) hides in the corridor of Chase's house
- 21A/6 Moberley (Michael McStay) a member of the Antarctic expedition
- 14A/6 Sarah (Elisabeth Sladen) and the Doctor (Tom Baker) in the Antarctic
- 25/7 Moberley (Michael McStay) and Sarah (Elisabeth Sladen) find the unconscious Doctor (Tom Baker) in the snow
- 18A/7 The Doctor (Tom Baker) on the run in a blizzard
21/10 " " " (Also 7/10)
- 4A/6 Winlett (John Gleeson) and Moberley (Michael McStay) find the dangerous pod
- 18A/6 The Doctor (Tom Baker) with Moberley (Michael McStay)
- 7A/7 Winlett (John Gleeson) and ~~Mark~~ Stevenson (Hubert Rees) help Sarah (Elisabeth Sladen)
- 3A/7 Sarah (Elisabeth Sladen) unconscious in the snow
- 7A/8 The ~~Krynoid~~ Krynoid (John Gleeson) lurking in the snow
- 18A/11 The Doctor (Tom Baker)
21/11 " "
- 20A/9 The Doctor (Tom Baker) and Sarah (Elisabeth Sladen) with the Tardis
- 9A/11 The Doctor (Tom Baker) outside the Antarctic base
- 23A/8 The Krynoid (John Gleeson) in the blizzard
- 1A/11 Scorby (John Challis) and Keeler (Mark Jones) threaten Sarah (Elisabeth Sladen)
- 8A/9 The Doctor (Tom Baker) and Sarah (Elisabeth Sladen) outside the Tardis.

Ann Carrington

PROG. TITLE DOCTOR WHO 4L				MUSICAL REQUIREMENTS				
Episode(s) / Sub. Title THE SOUNDS OF DOOM Eps. 3 & 4				Distribution		Denotes Recipient		No of Cop
				To:-		Room No. and Building		
Proj. No(s) 02345 2063/4		Prod. Costing Wk(s) 49	Channel 1	Contracts Asst.:		S.H. *		1
Dept. Drama Serials		Studio 4	Week(s) 49	Musical Instruments		E. G38 T.C.		1
				Scene Master		128 Sc.Blk, T.C.		1
Production date(s) December 1st/2nd, 1975		Week(s) 49	Week(s) 44	Music Adviser		4018 T.C.		1
				Music Library		3033 T.C.		2
Filming/O.B. date(s) Oct. 30 - Nov. 4th		Week(s) 44	Room No. 505	Sound Supervisor		4029 T.C.		1
				M.P.O. Tel.		5023 Ken.Ho.		1
Producer Philip Hinchcliffe		Director Douglas Camfield		Building Union		Tel. Ext.		File Copy 1
						Date January 29th, 1976		*
REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No. of Players 5		Conductor Geoffrey Burgon		
Name of Orch. (or Assembler) Alan Merrick				PLACE		DATES and TIMES		
(a) Outside Rehearsals:								
(b) Studio Rehearsals:								
(c) Selective Pre-Recording (In Vision/Out of Vision)								
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)				Lime Grove Studio January 29th 7.30 - 10.30 p.m.				
COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))								
STRINGS Leader		WOODWIND		BRASS 5 musicians - details to follow		PERCUSSION		VARIOUS
(Indicate which musicians are to double and on which instruments)								
Outside Requirements					Pre-Rec. and/or Tx. Studio Requirements			
Conductor's Seat Desk								
Bass Stools								
Tuning Times								
Piano Supplier								
Choir Rostra								
Signed (Producer) for Philip Hinchcliffe								
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.								

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

January 9th, 1976

ATHELHAMPTON HOUSE

Kevin O'Shea

Athelhampton House, which is owned by Robert Cooke, M.P., is featured in the last four episodes of Doctor Who 4L entitled 'The Seeds of Doom'. We have agreed in the contract with Mr Cooke the following clause:
" that handouts to the Press and Radio Times will mention 'Athelhampton' and to supply a copy of all such handouts to Mr Cooke".

I realise the National press will not necessarily deem 'Athelhampton' as newsworthy but as you see we have a contractual obligation which must be fulfilled. The local press will of course be interested in carrying the story and it is possible that some specialist magazines might also be interested such as 'Country Life' etc.

I shall be writing to Mr Cooke within a few days and it would be nice if I could send him a copy of the press handout of 'The Seeds of Doom' containing a mention of 'Athelhampton'. Please ring me if you need more details other than the usual Promotion material.

Our obligation to the Radio Times is already covered by our normal promotion material and I have also had a word with them

.....
Philip Hinchcliffe

From: Bernard Wilkie, Visual Effects Manager.

Room No. &
Building:

217 Scenery Block. TC Tel.
Ext.:

date: 12th January 1976

Subject: RICHARD CONWAY.

To: Philip Hinchcliffe.

Thank you for your memo regarding the work of Richard Conway.

I have not seen the recordings (other than the model shots viewed subliminally in the control room) but I realise that he put a great deal of thought and effort into the programme and I shall hope to use him again.

Unfortunately Richard is not a Designer and this presents scheduling difficulties, but nearer the time I shall have a better idea of our commitments.

B

(Bernard Wilkie)

Philip Hinchcliffe, Producer, Doctor Who

505 Union House

January 13th, 197

MICHAEL McSTAY AND JOHN GLEESON: DOCTOR WHO 4L

Nansi Davies

The above two actors recorded some voice over lines for us in Doctor Who 4L on November 18th. This contribution was in addition to the main parts they were playing. Could you please make a payment for this. I understand that it should be somewhere in the region of £ for each.

.....

Philip Hinchcliffe

Music recording — 15th Jan.

Sp 1

M1 Take 1 1'16"

Take 2 (NG) —

Take 3. OK. 1'17"

M3 Take 1. 1'17"

Take 2. 1'14"

M6 Take 1 1'10"

Take 2. 1'08"

M11 Take 1. 1'55.

Take 2. 1'54"

M12 Take 1. NG —

Take 2 36"

Take 3 35"

Ep 1 cont'd)

M2	Take 1		57"
M5	Take 1		1'04"
M7	Take 1.		30"
	Take 1 Take 2		30"
M8	Take 1.	NG.	50"
	Take 2.	NG	-
	Take 3	NG	m 55"
M9.	Take 1	NG	-
	Take 2.	NG	-
	Take 3.		34"
M10	Take 1		48"
M4	Take 1		34"
	Take 2.		40'
	Take 3		43"

Music Rec. — 15th January.

Ep 2.

M1	Take 1		48"
	Take 2		45"
M2	Take 1		49"
	Take 2		48"
M3	Take 1	NG	—
	Take 2		44"
M5	Take 1	NG	
	Take 2		1'06"
	Take 3		1'06"
	Take 4		1'06"
M7	Take 1		27"
	Take 2	NG	—
	Take 3		27"

Ep 2 (cont'd).

M9	Take 1		31"
M10	Take 1		29"
	Take 2		27"
	Take 3		29"
M10 A	Take 1	(played at double speed) to be slowed down which will make it sound an octave slower.	15"
M11	Take 1		40"
	Take 2	NG	-
	Take 3		42"
M12	Take 1		52"
M4	Take 1		17"
M6	Take 1.		10"
M8.	Take 1.		11"

Secretary to Philip Hinchcliffe

505 Union House

January 16th, 1976

DOCTOR WHO 4L: Music recording Eps. 1/2 02345/2061/2

Nansi Davies

Herewith details of doubling fees and portorage for this recording which took place on January 15th 7.30 - 10.30 p.m.

2 doubling fees for pianist (also played celeste and organ)

1 doubling fee for clarinet

1 doubling fee for flute

Portorage for cello

Portorage for clavichord - player brought his own into studio and agreed portorage of £3.00 for doing so.

Ann Carrington

.....
Ann Carrington

FROM: Philip Hinchcliffe, Producer, Doctor Who

505 Union House

SUBJECT: PROMOTION MATERIAL

Ext.

TO:

D.P. Tel. 6057 TC
C.BBC-1 6067 TC
C.BBC-2 6063 TC
H. Tel. S.U., 250 Weatern Avenue
H. Serials, Tel, 406 Threshold
C.A.Gen. D.G. Tel. 5098 TC
H.D.G. Tel. 5098 TC
C.A.(S.C.)D.G. Tel. 5104 TC
Org. Serials, 406 Threshold
C.A. (Prog.Inf.) Pres. Tel. 4106 TC
A.H. Pres. Tel (Ops) 6036 TC
Advance Promotions, 5041 TC (2)
Frances Topp, Pres. 5050 TC
Pres. Announcers, Office. 5043 TC
Pres. Editors, 4092 TC
Tel. Pres. Glasgow
Tel. Pres. Manchester
Tel. Pres. Southampton
Asst. (C) Trans. 6047 TC
Planning Ed. R.T., 312, 35 MHS (6)
Publcity Officer, Drama. 2013 TC
Mrs P. Fraser, G.2.. 10 Cav. Pl. (4)
Tel. Pub. Org., 2147 TC (12)
Miss J. Sambles, G.2., 10. Cav. Pl.
Asst. Prom. Manager, 515 Villiers House
Miss Ada Wood, 519 Villiers House
Director *D. Camfield. 211 Threshold*

PROMOTION MATERIAL

DOCTOR WHO

'THE SEEDS OF DOOM'

by ROBERT BANKS STEWART

TX: January 31st - March 6th, 1976

SELLING POINTS:

1. Starring Tom Baker as the Doctor and Elisabeth Sladen as his assistant, Sarah Jane Smith, with Tony Beckley as Harrison Chase
2. A six-part story set on Earth
3. Introducing the menace of the Krynoid - a dangerous alien force.

STORY:

Deep in the permafrost of the Antarctic, scientists discover two vegetable pods. The Doctor identifies them as an invasive alien species of plant life that is inimical to animalkind.

One of the pods is destroyed but the second is stolen by a rich and eccentric botanist. Back in England the Krynoid O as it has been identified - quickly develops into a sinister force threatening the entire western hemisphere. Many lives are lost before the Doctor and his allies in the World Ecology Bureau succeed in overcoming the menace.

NOTE: Exterior locations for this serial were shot at Athelhampton House, nr Dorchester, the home of Robert Cooke, M.P.

B.B.C. Television DRAMA EARLY WARNING SYNOPSIS

DEPT.	DRAMA SERIALS	* BBC 1	BBC 2 XXXXX
FROM	PHILIP HINCHCLIFFE	PRODUCER OF	DOCTOR WHO 4L

STORY EDITOR	ROBERT HOLMES		
TITLE OF PLAY, SERIES EPISODE OR SERIAL	THE SEEDS OF DOOM		
Project Number	02345/2061-6	Duration:	25' x 6
AUTHOR (AND TRANSLATOR)	ROBERT BANKS STEWART		
DRAMATISED/ADAPTED BY			
DIRECTOR (IF KNOWN)	DOUGLAS CAMFIELD		
Rec. Week & Day (if known)	Wks. 47/49/51	TX Week & Day (if known):	Wks 3-8, 1976
Studio	Cast: *	Large (20 plus) / Medium / Small (6 minus)	
Approx. No. & Type of Sets			
Possible Film Requirements			

TYPE OF DRAMA:	Modern or Period (give date):
Comedy Drama, Suspense Thriller, etc.	Science fiction adventure serial

BRIEF OUTLINE OF PLOT: (Information in brackets NOT FOR PUBLICATION)

Deep in the permafrost of the Antarctic scientists discover two vegetable pods. The Doctor identifies them as an invasive alien species of plant life that is inimical to animalkind.

One of the pods is destroyed but the second is stolen by a rich and eccentric botanist. Back in England the Crinoid - as it has been identified - quickly develops into a sinister force threatening the entire western hemisphere. Many lives are lost before the Doctor and his allies in the World Ecology Bureau succeed in overcoming the menace.

Ann

BLURBS FOR 4L RADIO TIMES BILLINGS

Briony

- Ep.1. The discovery of two vegetable pods, buried deep in the icy wastes of the Antarctic, leads the Doctor into a terrifying adventure.
- Ep.2. Trapped in an Antarctic encampment, the Doctor and Sarah face the growing menace of the Krynoid. But they have human enemies, too.....
- Ep.3. Harrison Chase, dilettante botanist and millionaire, engages in an experiment that could spell doom for the human race. Only the Doctor can stop him.....
- Ep.4. Death stalks the grounds of an English country house - and the Doctor seems certain to be among the first to die.
- Ep.5. The Krynoid breaks loose the lead a vegetable revolution against the animal kingdom. Is it too late to save the Earth?
- Ep.6. The Doctor and Sarah take a desperate gamble to stop the Krynoid colonising Earth. Their lives are ~~adventures~~ the stake they have to risk.

From:

ANN

Room No. &
Building:

Tel.
Ext.:

date:

Subject: SEEDS OF DOOM DURATIONS

To:

DOUGLAS

EP. 1.	24.10	✓
2.	24.09	✓
3.	24.51	✓
4.	24.26	✓
5.	25.06	✓
6.	21.51	✓

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4L)				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:- Room No. and Building			
The Seeds of Doom - Ep.1				Head of Accounting Services Television Costing 621, 33 Cav.Sq. B.104 Sulgrave House			
Proj. No(s)		Prod. Costing Wk(s)	Channel	Film & VT Librarian S.136, Windmill Rd 4096 T.C.			
2345/2061			BBC1	Duty Office 411, Villiers House			
Dept.		Studio	TC4	Enterprises 304 Union House			
Production day(s) and date(s)		Week(s)	47	Copyright 326, 16 Langham St			
Monday 17th November 1975				Copyright Book Illustrations 323, 16 Langham St			
TXing OB		Week(s)	44/5	Copyright Music 4142 T.C.			
(1) 30th Oct.- 3rd Nov			50	Central Stills Library			
(2) 7th/8th Dec.		Room No.	Building	Tel. Ext.	Organiser		
		505	Union House		File Copy		
Producer Philip Hinchcliffe		211	Threshold		* send if relevant		
Director Douglas Camfield		400	SB TC				
Designer Roger Murray-Leach							

Duration: 24'55" Recording No: VTC/6HT/B02395/ED TX date & time 31.1.76 17.45-18.10 (if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

A six-part story centred round the discovery of an alien pod.

Doctor Who	TOM BAKER
Sarah Jane Smith	ELISABETH SLADEN
Harrison Chase	TONY BECKLEY
Scorby	JOHN CHALLIS
John Stevenson	HUBERT REES
Charles Winlett	JOHN GLEESON
Derek Moberley	MICHAEL McSTAY
Richard Dunbar	KENNETH GILBERT
Sir Colin Thackeray	MICHAEL BARRINGTON
Arnold Keeler	MARK JONES
Hargreaves	SEYMOUR GREEN

O.B. Inserts: (dura: 2'05' approx.).

Charles Winlett	JOHN GLEESON
Derek Moberley	MICHAEL McSTAY
Doctor Who	TOM BAKER
Sarah Jane Smith	ELISABETH SLADEN
John Stevenson	HUBERT REES

B. COPYRIGHT

Author ROBERT BANKS STEWART

Stills (used as photo-captions) - Ardea Photographics (E. Mickleburgh)

(1) EM81 - Iceberg trapped in winter fast-ice, Adelaide Island, Antarctic

Music details to follow

C. FILM

Dr. Who: The Seeds of Doom (1)

Opening titles (35 mm):	47 ft.	dur. 30"
Closing titles (35 mm):	79 ft.	dur. 50"
BBC Stock (16 mm):	5 ft.	dur. 8"
Specially shot (16 mm):	14 ft.	dur. 22"

PROJ. NO:		2345/2061	D. MUSIC CONTENT	PROGRAMME AS COMPLETED	
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs
DR.	WHO (4L): THE SEEDS OF DOOM - EPISODE 1				
S	Opening music by Ron Grainer and BBC Radiophonic Workshop				32
S	Closing music by Ron Grainer and BBC Radiophonic Workshop				52
RBD	Incidental music composed and conducted by Geoffrey Burgon				10 35
Briony Brown (Briony Brown) Assistant to Douglas Camfield 22nd January 1976					

TRANS WEEK NO.	5
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TRANS. DATE	Saturday 31st January
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TIME	5.45
------	------

RADIO TIMES BILLING

Distribution		Denotes Recipient	No of Cop
To:-	Room No. and Building	☒	
Radio Times Billing Clerk	6047 T.C.		1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.		2
Press Office	2005 T.C.		1
Publicity Office	2013 T.C.		1
Philip Hinchcliffe	505 Union		
Org. Serials	406 Threshold		
The Pic. Org.	406 Threshold		
	61, 10 Cav.Pl.		

File Copy	☒	1
-----------	-------------------------------------	---

Colour or Mono:	Channel:
COLOUR	BBC1

Dr. Who
starring Tom Baker
in The Seeds of Doom
A six-part story by
ROBERT BANKS STEWART
Part 1

The discovery of a vegetable
pod, buried deep in the icy
wastes of the Antarctic, leads
the Doctor into a terrifying
adventure.

Charles Winlett .. JOHN GLEESON
Derek Moberley .. MICHAEL McSTAY
John Stevenson .. HUBERT REES
Richard Dunbar .. KENNETH GILBERT
Dr Who TOM BAKER
Hargreaves SEYMOUR GREEN
Harrison Chase .. TONY BECKLEY
Scorby JOHN CHALLIS
Sir Colin Thackeray
MICHAEL BARRINGTON
Sarah Jane Smith ELISABETH SLADEN
Arnold Keeler ... MARK JONES

Incidental music by GEOFFREY BURGON
Script editor ROBERT HOLMES
Designers ROGER MURRAY-LEACH
JEREMY BEAR
Producer PHILIP HINCHCLIFFE
Director DOUGLAS CAMFIELD

PROD OFFICE TEL. EXT.	
--------------------------	--

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4L)				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:-		Room No. and Building	
The Seeds of Doom - Ep.1				Head of Accounting Services Television		621, 33 Cav.Sq.	
Proj. No(s)				Television Costing		B.104 Sulgrave House	
Prod. Costing Wk(s)				Film & VT Librarian		S.136, Windmill Rd *	
Channel				Duty Office		4096 T.C.	
Dept.				Enterprises		411, Villiers House *	
Studio				Purchased Programmes		304 Union House *	
Production day(s) and date(s)				Copyright		326, 16 Langham St *	
Monday 17th November 1975				Copyright Book Illustrations		323, 16 Langham St *	
Week(s)				Copyright Music		4142 T.C. *	
(1) 30th Oct.- 3rd Nov				Central Stills Library			
(2) 7th/8th Dec.				Room No.		Building	
Week(s)				Tel. Ext.		Organiser	
44/5				50		File Copy	
Room No.				Building		* send if relevant	
505				Union House			
211				Threshold			
400				SB TC			
Producer				TX date & time		31.1.76 17.45-18.10	
Director				(if known)			
Designer							

Duration: 24'55"

Recording No: VTC/6HT/B02395/ED

TX date & time 31.1.76 17.45-18.10
(if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

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B. COPYRIGHT

Author ROBERT BANKS STEWART

Stills (used as photo-captions) - Ardea Photographics
(E. Mickleburgh)

(1) EM81 - Iceberg trapped in winter fast-ice, Adelaide Island, Antarctic

C. FILMDr. Who: The Seeds of Doom (1)

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Closing titles (35 mm):	79 ft.	dur. 50"
BBC Stock (16 mm):	5 ft.	dur. 8"
Specially shot (16 mm):	14 ft.	dur. 22"

PROJ. NO:		2345/2061	D. MUSIC CONTENT	PROGRAMME AS COMPLETED	
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs
DR.	WHO (4L): THE SEEDS OF DOOM - EPISODE 1				
S	Opening music by Ron Grainer and BBC Radiophonic Workshop				32
S	Closing music by Ron Grainer and BBC Radiophonic Workshop				52
RBD	Incidental music composed and conducted by Geoffrey Burgon				10 35
Briony Brown (Briony Brown) Assistant to Douglas Camfield 22nd January 1976					

Copy to: David Jones

January 22nd, 1976

Dear Mr Cooke,

I thought you might like to have some mounted photographs of your house which we used in the programme and am sending them under separate cover. I am enclosing a press-handout and promotion sheet as agreed. Both the Radio Times and our Press Office know about our outside broadcast at Athelhampton.

The programmes are now edited and I must say the exterior sequences shot on location at Athelhampton look very impressive indeed. I do hope you will enjoy watching the show and thank you once again for your kind co-operation.

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

Robert Cooke, M.P.
Athelhampton House
Dorchester
Dorset.

From: Chief Publicity Officer, Television

Room No. 8
Building: 2148 TC

Tel.
Ext.:

date: January 22, 1976

Subject: Athelhampton House

To: Philip Hinchcliffe, Producer 'Doctor Who'

c.c. H.D.G. Tel.
H. Serials D. Tel.
C.A. to H.P.
Kevin O'Shea

Kevin O'Shea has shown me your note of January 9, explaining that the BBC has a contractual commitment to mention Athelhampton House, home of Robert Cooke, M.P., in handouts to the Press about the Doctor Who story 'The Seeds of Doom'.

I don't think a contract of that kind should have been agreed without our knowledge anyway, but had you checked I would have told you that 'mention in handouts', which means BBC-1 Press Information, would not give Robert Cooke the possibility of a reference here and there (which I guess was in his mind and yours) but the absolute certainty of references.

The reason is that a large proportion of Press Information's 1200 customers are provincial newspapers who print verbatim what we give them. Once they have decided they want to carry the 'Doctor Who' piece, they will carry it as it stands.

The BBC is, therefore, wittingly ensuring that in 250-350 British newspapers Athelhampton House will be publicised, not because it is an interesting and useful piece of information to give to viewers, but in exchange for a facility. It's a deal many other people would love to strike with the BBC.

Not for a moment would that have crossed your mind or Cooke's mind (unless he knows more than I think he does) but the implications of such contractual commitments make me wince.

The agreement will, of course, be honoured.



Keith Smith

PROG. TITLE DOCTOR WHO 4L				MUSICAL REQUIREMENTS				
Episode(s) / Sub. Title THE SEEDS OF DOOM Eps. 5 & 6				Distribution		Denotes Recipient		No of Cop
				To:-		Room No. and Building		
Proj. No(s) 02345/2065/6		Prod. Costing Wk(s) 51	Channel 1	Contracts Asst.: Nansi Davies		S.H. *		1
Dept. Drama Serials		Studio 8	Musical Instruments		E. G38 T.C.			1
Production date(s) December 15th/16th,1976		Week(s) 51	Scene Master		128 Sc.Blk, T.C.			1
Filming/O.B. date(s) Oct.30 - Nov. 4th		Week(s) 44	Music Adviser		4018 T.C.			1
			Music Library		3033 T.C.			2
			Sound Supervisor		4029 T.C.			1
			M.P.O. Tel.		5023 Ken.Ho.			1
Producer Philip Hinchcliffe		Room No. 505	Building Union		Tel. Ext.	File Copy		
Director Douglas Camfield						Date January 23rd, '76 *		
Designer Roger Murray Leach								
REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No. of Players	5	Conductor	Geoffrey Burgon	
				PLACE		DATES and TIMES		
(a) Outside Rehearsals:								
(b) Studio Rehearsals:								
(c) Selective Pre-Recording (In Vision/Out of Vision)								
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)				Lime Grove Studio		February 12th 10.0 - 1.0 p.m.		
COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))								
STRINGS		WOODWIND		BRASS		PERCUSSION		VARIOUS
Leader								
				5 musicians - details to follow				
(Indicate which musicians are to double and on which instruments)								
Outside Requirements					Pre-Rec. and/or Tx. Studio Requirements			
Conductor's Seat Desk								
Bass Stools								
Tuning Times								
Piano Supplier								
Choir Rostra								
Signed for Philip Hinchcliffe (Producer)								
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.								

PROG. TITLE DR. WHO (4L)				PRODUCER'S FINAL ESTIMATE PAGE 1 OF * EXTERNAL COSTS NO: 1 OF 1			
Episode(s) / Sub. Title The Seeds of Doom - Ep.1				Distribution Denotes Recipient ☒ No of Cop Thro: Room No. and Building 4			
Proj. No(s) 2345/2061		Prod. Costing Wk(s) 47	Channel BBC1	A/Org. Serials 406 Threshold		4	
Dept. Drama Serials		Studio TC4	To: Tel. Accountant 621,33 Cav. Sq.				(2)
Production day(s) and date(s) 17th November 1975		Week(s) 47	Tel. Costing Unit B104 Sulgrave House				(1)
Filming date(s)		Week(s)					
Producer Philip Hinchcliffe		Room No. 505	Building Union House	Tel. Ext.		File Copy 1 Date 24.11.75. *	
Director Douglas Camfield		211	Threshold				
Designer Roger Murray-Leach		400	SB TC				

1	2	3-4	PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.				
P	6	E1					
5 - 15 PROJECT NO(S)	16-19 NOM. CODE	20 - 26 AMOUNT £	p	35 - 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT		
	101			Tom Baker Michael Barrington Tony Beckley John Challis John Gleeson Kenneth Gilbert Seymour Green Mark Jones Michael McStay Hubert Rees Elisabeth Sladen			
	105	150	00	Orchestras (estimate)			
	106			Robert Banks Stewart (scriptwriter) Geoffrey Burgon (composer)(estimate)			
	108	1235 1240	00	Facilities R.Cooke & G.Street & Mr. Harris &			
	109	50	00	Orchestrations (est.)			
	113	6220		Hospitality R.Camfield			
	114	1600	00	Location Catering R.A.Caterers £1174.10 Estimate for other catering £425.90			
	113	23	00	Hospitality D.Camfield £6 G.Harper £6 (est.) P.Hinchcliffe £5			
	TOTAL	6263	66	c/f			

PROG. TITLE	DR. WHO (4L)		PRODUCER'S FINAL ESTIMATE		PAGE	2	OF	*
Episode(s) / Sub. Title	The Seeds of Doom - Ep.1		EXTERNAL COSTS (continued)		NO.:			
Proj. No(s)	2345/2001							

1	2	3-4	PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 103 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE					
P	6	E1						
5-15 PROJECT NO(S)	16-19 NOM CODE	20-26 AMOUNT £	p	35-54 DESCRIPTION (SEE ABOVE)	INFORMATION FOR PRODUCTION DEPARTMENT			
	b/f	6263	66					
	115	437	08	Expenses not inc. in Contract T.Baker £58.35 M.Barrington £58.35 T.Beckley £58.35 J.Challis £58.35 K.Gilbert £39.32 S.Green £62.66 M.Jones £43.21 E.S laden £58.35				
	117	650	59	T & D (Home) D.Camfield £152.43 B.Brown £60.73 G.Harper £150 (est.) S.Shearman £60.95 P.Hinchcliffe £100.05 J.Radenkovic £126.43				
	126	216	00	Hired O.B. equipment				
	131	300	00	Videotape (estimate)				
	134	30	00	Stills Ardea Photographics (estimate)				
	135	101	27	Miscellaneous G.Harper £100 (est.) B.Brown £1.27				
	TOTAL	8009	60					

PROG. TITLE		DR. WHO (4L)		PRODUCER'S FINAL ESTIMATE			PAGE NO: 1 OF *	
Episode(s) / Sub. Title		The Seeds of Doom - Ep.2		Distribution			Denotes Recipient	
Proj. No(s)		2345/2062		Thro:		Room No. and Building		No of Cop
Dept.		Drama Serials		Dep. Org.:		A/Org. Serials		4
Production day(s) and date(s)		18th November 1975		To:		Tel. Accountant		2
Filming date(s)						Tel. Costing Unit		1
Producer		Philip Amicholiffe		Room No.		Building		Tel. Ext.
Director		Douglas Camfield		505		Union House		
Designer		Roger Murray-Leach		211		Threshold		
				400		SB TC		
						File Copy		1
						Date		24.11.75.

PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY. CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO., CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES. CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.		
1	2	3-4
P	6	E1
5 - 15	16-19	20 - 26
PROJECT NO(S)	NOM. CODE	AMOUNT £ p
	101	
		Tom Baker Elisabeth Sladen John Challis John Gleson Seymour Green this is for Ep 4 Mark Jones Michael McStay Hubert Rees Tony Beckley Kenneth Gilbert
	105	150 00
	106	600 00
		Orchestras (estimate) Robert Banks Stewart Geoffrey Burgon &
	109	50 00
		Orchestrations (est.)
	131	300 00
		Videotape (est.)
	TOTAL	2461 00

Copy to:

Rec. date.....

Producer.

Day Manager 127 S.B.
Piano Tuner: Alex Brown.
Sound Office 4024 T.C.
Reception, Lime Grove.

Property Operative T.V. Th.
House Foreman T.R.R. N. Acton
Joe Hughes T.R.R. N. Acton
Dubbing Bookings E.1 Ealing.
House Foreman T.F.S. Ealing.

L.W. Hunt Drum Company,
10/11 Archer Street,
LONDON W.1.

26th January, 1976.

MARIMBA

ONE 32" TYMP

Danny

"DR. WHO"

Thursday 29th January.

Music Studio IG

Delivery to the Music
Studio Lime Grove by
1000 on Thursday 29th
January.

Collection on Friday 30th
January by 1000.

Margaret Quant

Copy to:

Rec. date.....

Producer.
Day Manager 127 S.B.
Piano Tuner: Alex Brown.
Sound Office 4024 T.C.
Reception, Lime Grove.

Property Operative T.V. Th.
House Foreman T.R.R. N. Acton
Joe Hughes T.R.R. N. Acton
Dubbing Bookings E.1 Ealing.
House Foreman T.F.S. Ealing.

26th January, 1976.

Keyboard Hire,
8 Thornhill Road,
LONDON N1 1HW

SINGLE MANUAL
HARPSICHORD

Mr. Skeaping,

DOCTOR WHO

Thursday 29th January.

Music Studio L.C.

Delivery to the Music
Studio Lime Grove by 1000
on Thursday 29th January.

Collection the following
morning before 1000.

Session: 7.30 - 10.30 p.m.

Arriving please at 6 p.m.

Margaret Quant

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
The Seeds of Doom - Ep.2				Head of Accounting Services Television		Room No. and Building	
Proj. No(s)				Television Costing		621, 33 Cav.Sq.	
2345/2062				Film & VT Librarian		B.104 Sulgrave House	
Prod. Costing Wk(s)				Duty Office		S.136, Windmill Rd	
Channel				Enterprises		4096 T.C.	
BBC1				Purchased Programmes		411, Villiers House	
Dept.				Copyright		304 Union House	
Drama Serials				Copyright Book Illustrations		326, 16 Langham St	
Studio				Copyright Music		323, 16 Langham St	
T&E4				Central Stills Library		4142 T.C.	
Production day(s) and date(s)				Room No.		Building	
Tuesday 18th November 1975				505		Union House	
Week(s)				211		Threshold	
47				400		SB TC	
FILING OB				Tel. Ext.		Organiser	
(1) 30th Oct-3rd Nov				50		File Copy	
(2) 7th/8th Dec.				50		* send if relevant	
Producer				505		Union House	
Director				211		Threshold	
Designer				400		SB TC	
Philip Hinchcliffe				505		Union House	
Douglas Camfield				211		Threshold	
Roger Murray-Leach				400		SB TC	

Duration: 24'09"

Recording No: VTC/6HT/B02396/ED

TX date & time 7.2.76. 17.45-18.10
(if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

A six-part story centred round the discovery of an alien pod.

Doctor Who	TOM BAKER
Sarah Jane Smith	ELISABETH SLADEN
Harrison Chase	TONY BECKLEY
Scorby	JOHN CHALLIS
Charles Winlett/the Krynoid..	JOHN GLEESON
John Stevenson	HUBERT REES
Derek Moberley	MICHAEL McSTAY
Arnold Keeler	MARK JONES
Richard Dunbar	KENNETH GILBERT

O.B.Inserts: (dura. 2'25" approx).

Charles Winlett (now turned into the Krynoid)	JOHN GLEESON
Doctor Who	TOM BAKER
Sarah Jane Smith	ELISABETH SLADEN
John Stevenson	HUBERT REES
Scorby	JOHN CHALLIS
Arnold Keeler	MARK JONES

B. COPYRIGHT

Author ROBERT BANKS STEWART

Stills (used as photo-captions) - Ardea Photographics
(E. Mickleburgh)

(1) EM81 - Iceberg trapped in winter fast-ice, Adelaide Island, Antarctic

(2) EM1377 - Sunset, Adelaide Island

(3) EM174 - Early morning light, Adelaide Island

Music details to follow

C. FILM

Dr. Who: The Seeds of Doom (2)

Opening titles (35 mm):	47 ft.	dur. 30"
Closing titles (35 mm):	79 ft.	dur. 50"
BBC Stock (16 mm):	4 ft.	dur: 5"
Specially shot (16 mm):	6 ft.	dur. 10"

PROJ. NO:		2345/2062	D. MUSIC CONTENT	PROGRAMME AS COMPLETED	
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer	Duration mins secs	
	DR. WHO (4L): THE SEEDS OF DOOM - EPISODE 2				
S	<u>Opening music</u> by Ron Grainer and BBC Radiophonic Workshop				28
S	<u>Closing music</u> by Ron Grainer and BBC Radiophonic Workshop				52
RBD	<u>Incidental music</u> Composed and conducted by Geoffrey Burgon			6	59
Briony Brown (Briony Brown) Assistant to Douglas Camfield 29th January 1976					

Ep. 3

Music Recorded on 29th Jan.

M1	Take 1		37"
M2	Take 1.		17"
M3	Take 1		1'07"
	Take 2.	good.	1'04"
M5.	Take 1		1'22"
	Take 2.	good.	1'23"
M6	Take 1.	NG	-
	Take 2		52'
M7	Take 1.		1'14"
M11	Take 1	NG	-
	Take 2		1'28"
	Take 3		1'34"
M12.	Take 1.	NG	-
	Take 2.	NG	-
	Take 3		53"

M14	Take 1.		39"
M4	Take 1.		3"
M8.	Take 1.		7"
M13	Take 1.		3"
M13	Take 2.		3"
M13 M9.	Take 1.	NG.	-
M9. (not identified)	Take 2		47"
M10	Take 1.		31"
	Take 2.	NG	-
	Take 3		31"
	Take 4		30"

Ep 4.

Music rec. on 29th Jan 1976.

M1	Take 1.		35"
	Take 2.		33"
M4.	Take 1.		1'02"
M5	Take 1	NG	-
	Take 2.	NG	-
	Take 3.	NG	-
(Change of tape)			
	Take 4.	NG	-
	Take 5.	NG	-
	Take 6.		2'22"
M6	Take 1.		49"
	Take 2		47"
M7	Take 3.		47"
M7	Take 1.	NG	
	Take 2	NG	
	Take 3.		47"

Ep 4

M7	Take 4	42"
	Take 5	39"
M8	Take 1	34"
	Take 2	good. 35"
M12	Take 1.	45"
	Take 2.	NG
	Take 3	46"
M13	Take 1.	1'25"
	Take 2	1'26"
M2	Take 1.	12"
M 9 10	Take 1.	6"
M3	Take 1.	53"
M9	Take 1.	20"
	Take 2.	20"
M11	Take 1.	19"

-3-

M11

Take 2.

20"

PROG. TITLE				DR. WHO (4L)				FIRST TRANSMISSION FORM: Films and Recorded Programmes					
Episode(s) / Sub. Title				The Seeds of Doom - Ep.1				Distribution		Denotes Recipient		No of Cop	
Proj. No(s)				2345/2061				To:—		Room No. and Building			
Rec. No./ Film Gauge				VTC/6HT/BO2395/ED/ED.				PRESENTATION DESK (Tel.Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2	
Spool No.				49302 46781				Dept. Org.: (White)		A/Org. Serials		406 Threshold *	1
T.X. Date		Week(s)		Mono/Colour		Channel		File copy (White)				1	
31.1.76.		5		Colour		BBC-1							
Person now Responsible						Room No.		Building		Tel. Ext.		Home Tel. No.	
Philip Hinchcliffe						505		Union House					

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
- Opening titles on film (with music over); sub-title "THE SEEDS OF DOOM" S/I @ 22"; "by ROBERT BANKS STEWART" S/I @ 24"; "PART ONE" S/I @ 26"; CUT to shots of Antarctica

TIMING

2. Duration of programme timed on V.T. machine/film footage counter
- 24'55" 24.10
- 24'55" 24.10
- 50"
3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)

CLOSING

4. Wording of FIRST closing caption: Dr Who TOM BAKER
5. Wording of FINAL closing caption: Directed by DOUGLAS CAMFIELD
6. If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed Bruce Brown

Checked by person now responsible

Date

TRANS WEEK NO.	5
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TRANS. DATE	Saturday 31st January
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TIME	5.45
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RADIO TIMES BILLING		
Distribution	Denotes Recipient	No of Cop
To:-	Room No. and Building	
Radio Times Billing Clerk	6047 T.C.	1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.	2
Press Office	2005 T.C.	1
Publicity Office	2013 T.C.	1
Philip Minchcliffe	505 Union	
n.Serials	406 Threshold	
Org. Serials	406 Threshold	
The Pic. Org.	Gl, 10 Cav.Pl.	✓
File Copy		1

Colour or Mono:	Channel:
COLOUR	BBC-1

Dr Who
starring Tom Baker
in The Seeds of Doom
A six-part story by
ROBERT BARKS STEWART
Part 1

The discovery of a vegetable
pod, buried deep in the icy
wastes of the Antarctic, leads
the Doctor into a terrifying
adventure.

Charles Winlett .. JOHN GLEEDON
Derek Hoberley .. MICHAEL MESTAY
John Stevenson .. HUBERT REKS
Richard Dunbar .. KENNETH GILBERT
Dr Who TOM BAKER
Hargreaves SEYMOUR GREEN
Harrison Chase .. TONY BECKLEY
Scorby JOHN CHALLIS
Sir Colin Thackeray
MICHAEL BARRINGTON
Sarah Jane Smith .. ELISABETH SLADEN
Arnold Keeler ... MARK JONES

Incidental music by GEOFFREY BURGON
Script editor ROBERT HOLMES
Designers ROGER MURRAY-LEACH
JEREMY BEAR
Producer PHILIP MINCHCLIFFE
Director DOUGLAS CAMFIELD

PROD OFFICE TEL. EXT.	
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PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
The Seeds of Doom - Ep.3				Room No. and Building			
Proj. No(s)		Prod. Costing Wk(s)	Channel	To:-			
2345/2063			BBC1	Head of Accounting	621,33 Cav.Sq.		2
				Services Television	B.104 Sulgrave House		1
				Television Costing			
Dept.		Studio	TC4	Film & VT Librarian	S.136, Windmill Rd	*	1
Drama Serials				Duty Office	4096 T.C.		
Production day(s) and date(s)		Week(s)	49	Enterprises	411, Villiers House	*	3
Monday 1st December 1975				Purchased Programmes	304 Union House	*	1
Film/TV OB date(s)		Week(s)	44/5	Copyright			
(1) 30th Oct-3rd Nov.				Copyright Book Illustrations	326, 16 Langham St	*	1
(2) 7th/8th Dec.				Copyright Music	323, 16 Langham St	*	1
		Room No.	Building	Central Stills Library	4142 T.C.	*	1
Producer		505	Union House	Tel. Ext.		Organiser	1
Director		211	Threshold			File Copy	1
Designer		400	SB TC			* send if relevant	
Philip Hinchcliffe							
Douglas Camfield							
Roger Murray-Leach							

Duration: 24'51"

Recording No: VTC/6HT/B02698/ED

TX date & time (if known) 14.2.76. 17.45-18.10

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

A six-part story centred round the discovery of an alien pod.

Doctor Who TOM BAKER
 Sarah Jane Smith ELISABETH SLADEN
 Harrison Chase TONY BECKLEY
 Scorby JOHN CHALLIS
 Arnold Keeler MARK JONES
 Richard Dunbar KENNETH GILBERT
 Sir Colin Thackeray MICHAEL BARRINGTON
 Amelia Ducat SYLVIA COLERIDGE
 Hargreaves SEYMOUR GREEN

Guards (Walk-ons) Pat Gorman, Harry Fielder, Bryan Nolan

Fight arranger TERRY WALSH

O.B. Inserts: (dur. 10'55" approx.)

Doctor Who TOM BAKER
 Sarah Jane Smith ELISABETH SLADEN
 Dr. Chester IAN FAIRBAIRN
 Chauffeur ALAN CHUNTZ
 Guard Leader DAVID MASTERMAN
 Scorby JOHN CHALLIS

Guards (Walk-ons) Ian Elliott, Harry Fielder,
 Pat Gorman, Bryan Nolan,
 Patrick Milber (+ dog Tarquin)

Commissionaire (Walk-on) Ronald Gough

B. COPYRIGHT

Author ROBERT BANKS STEWART

C. FILM

Dr. Who: The Seeds of Doom (3)

Opening titles (35 mm):	47 ft.	dur: 30"
Closing titles (35 mm):	79 ft.	dur: 50"
Specially shot (16 mm):	10 ft.	dur: 15"

ROJ. NO:		2345/2063	D. MUSIC CONTENT	PROGRAMME AS COMPLETED	
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs
DR.	WHO (4L): THE SEEDS OF DOOM - EPISODE 3				
S	Opening music by Ron Grainer and BBC Radiophonic Workshop				31
S	Closing music by Ron Grainer and BBC Radiophonic Workshop				53
RBD	Incidental music Composed and conducted by Geoffrey Burgon				10 42
Briony Brown. (Briony Brown) Assistant to Douglas Camfield 2nd February 1976					

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
The Seeds of Doom - Ep.4				Room No. and Building			
Proj. No(s)		Prod. Costing Wk(s)	Channel	To:-		No of Copies	
2345/2064			TC4	Head of Accounting Services Television		621, 33 Cav.Sq.	2
				Television Costing		B.104 Sulgrave House	1
Dept.			Studio	Film & VT Librarian		S.136, Windmill Rd	1
Drama Serials			TC4	Duty Office		4096 T.C.	1
Production day(s) and date(s)			Week(s)	Enterprises		411, Villiers House	3
Tuesday 2nd December 1975			49	Purchased Programmes		304 Union House	1
OB (1) 30th Oct-3rd Nov.			Week(s)	Copyright			
(2) 7th/8th Dec,			44/5	Copyright Book Illustrations		326, 16 Langham St	1
			50	Copyright Music		323, 16 Langham St	1
				Central Stills Library		4142 T.C.	1
Producer			Room No.	Building		Tel. Ext.	Organiser
Philip Hinchcliffe			505	Union House			File Copy
Director			211	Threshold			
Designer			400	SB TC			
* send if relevant							

Duration: 24'26"

Recording No: VTC/6HT/B02699/ED

TX date & time (if known) 21.2.75..17.45-18.10

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

A six-part story centred round the discovery of an alien pod.

Doctor Who TOM BAKER
 Sarah Jane Smith ELISABETH SLADEN
 Harrison Chase TONY BECKLEY
 Scorby JOHN CHALLIS
 Keeler (becomes the Krynoid) MARK JONES
 Hargreaves SEYMOUR GREEN
 Amelia Ducat SYLVIA COLERIDGE
 Richard Dunbar KENNETH GILBERT
 Guard HARRY FIELDER

Guards (Walk-ons) Bryan Nolan
 Pat Gorman (does not appear in transmitted programme, as scene cut)

Fight arranger TERRY WALSH

O.B. Inserts (dur. 5'05" approx.)

Doctor Who TOM BAKER
 Sarah Jane Smith ELISABETH SLADEN
 Harrison Chase TONY BECKLEY
 Hargreaves SEYMOUR GREEN
 Keeler MARK JONES
 Guard Leader DAVID MASTERMAN
 Amelia Ducat SYLVIA COLERIDGE
 Sir Colin Thackeray ... MICHAEL BARRINGTON
 Richard Dunbar KENNETH GILBERT
 Scorby JOHN CHALLIS

Guards (Walk-ons) Ian Elliott, Bryan Nolan, Pat Gorman
 The Krynoid (Walk-ons). Keith Ashley, Ronald Gough

B. COPYRIGHT

Author ROBERT BANKS STEWART

C. FILM

Opening titles (35 mm):	47 ft.	dur: 30"
Closing titles (35 mm):	79 ft.	dur: 50"

(Music details to follow)

PROJ. NO:		2345/2064	D. MUSIC CONTENT	PROGRAMME AS COMPLETED	
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs
DR.	WHO (4L): THE SEEDS OF DOOM - EPISODE 4				
S	Opening music by Ron Grainer and BBC Radiophonic Workshop				28
S	Closing music by Ron Grainer and BBC Radiophonic Workshop				53
RBD	Incidental music Composed and conducted by Geoffrey Burgon				10 39
Briony Brown. (Briony Brown) Assistant to Douglas Camfield 3rd February 1976					

TRANS WEEK NO.	8
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TRANS. DATE	Saturday 21st February
----------------	------------------------

TIME	5.45
------	------

RADIO TIMES BILLING

Distribution		Denotes Recipient	No of Cop
To:-	Room No. and Building	☒	
Radio Times Billing Clerk	6047 T.C.		1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.		2
Press Office	2005 T.C.		1
Publicity Office	2013 T.C.		1
Philip Hinchcliffe	505 Union		
H. Serials	406 Threshold		
C.A.Gen.D.G.	5098 T.C.		
The Pic. Org.	Gl, 10 Cav. Pl.		

File Copy	1
-----------	---

Colour or Mono:	Channel:
Colour	BBC-1

Dr. Who

starring Tom Baker

in The Seeds of Doom

A six-part story by
ROBERT BANKS STEWART

Part 4

Death stalks the ground of
an English country house - and
the Doctor seems certain to be
among the first to die.

Harrison Chase	TONY BECKLEY
Sarah Jane Smith	ELISABETH SLADEN
Scorby	JOHN CHALLIS
Arnold Keeler	MARK JONES
Dr. Who	TOM BAKER
Guard	HARRY FIELDER
Hargreaves	SEYMOUR GREEN
Guard Leader	DAVID MASTERMAN
Amelia Ducat	SYLVIA COLERIDGE
Sir Colin Thackeray	MICHAEL BARRINGTON
Richard Dunbar	KENNETH GILBERT

Incidental music by GEOFFREY BURGON
Script editor ROBERT HOLMES
Designer ROGER MURRAY-LEACH
Producer PHILIP HINCHCLIFFE
Director DOUGLAS CAMFIELD

PROD	
OFFICE TEL. EXT.	

PROJECT NUMBER: <u>02345 / 2064</u>		
TITLE: <u>Devo 2040 F9K</u>		Serial Number: <u>1497</u>
PROD: <u>Piffordcliffe / D. Lamfeld</u>		Tx. Date: <u>8 Feb.</u>
WEEK NO. <u>4</u>	Session Date: <u>Thu 22nd Jan 1976</u>	
SOUND SUP. <u>J. Holmes</u>	T/G. Op. <u>A. Hunter</u>	
Issuing Office 4029 T.C. Ext.		

CONTRACT: First/Revised

 Date of Issue: 3 10

Please sign and return this form to Room 4029 T.C.

I accept/cancel this contract

 Signed George Halliday

 Date 22/1/76
VARIABLE COSTS

THIS IS TO CONFIRM THE ARRANGEMENTS MADE WITH YOU FOR THE USE OF THE:

Television Music Studio

SESSION TIMES: 10.00 - 13.00 14.30 - 17.30 19.30 - 22.30

	Hrs.	Dec.	
Mono / Twin Track B 28	.....	.....	@ £ ..... per hour £
Multitrack B 35	.....	.....	@ £ ..... per hour £

Sound Studio Suite

	Times	From <u>10.00</u>	To <u>13.00</u>
	Hrs.	Dec.	
Studio B 25	.....	.....	@ £ ..... per hour £
Edit Room B 43	<u>3</u>	<u>00</u>	@ £ per hour £ <u>31.00</u>

Sypher Session

SESSION TIMES: 10.00 - 13.00 14.00 - 18.00 19.00 - 22.00

	Hrs.	Dec.	
Sypher B 44	<u>7</u>	<u>00</u>	@ £ <u>26</u> per hour £ <u>182.00</u>

ADDITIONAL INFORMATION:

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
The Seeds of Doom - Ep.2				Room No. and Building			
Proj. No(s)		Prod. Costing Wk(s)	Channel	To:-		No of Co	
2345/2062			BBC1	Head of Accounting Services Television		621, 33 Cav.Sq.	2
				Television Costing		B.104 Sulgrave House	1
				Film & VT Librarian		S.136, Windmill Rd	1
Dept.		Studio	TE4	Duty Office		4096 T.C.	1
Drama Serials				Enterprises		411, Villiers House	3
Production day(s) and date(s)		Week(s)	47	Purchased Programmes		304 Union House	1
Tuesday 18th November 1975				Copyright			
ENDING OB		Week(s)	44/5	Copyright Book Illustrations		326, 16 Langham St	1
(1) 30th Oct-3rd Nov			50	Copyright Music		323, 16 Langham St	1
(2) 7th/8th Dec.		Room No.		Central Stills Library		4142 T.C.	1
		Building		Tel. Ext.			
Producer		505	Union House	Organiser			1
Director		211	Threshold	File Copy			1
Designer		400	SB TC	* send if relevant			

Duration: 24'09"

Recording No: VTC/6HT/B02396/ED

TX date & time 7.2.76. 17.45-18.10
(if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

A six-part story centred round the discovery of an alien pod.

Doctor Who	TOM BAKER
Sarah Jane Smith	ELISABETH SLADEN
Harrison Chase	TONY BECKLEY
Scorby	JOHN CHALLIS
Charles Winlett/the Krynoid..	JOHN GLEESON
John Stevenson	HUBERT REES
Derek Moberley	MICHAEL McSTAY
Arnold Keeler	MARK JONES
Richard Dunbar	KENNETH GILBERT

O.B.Inserts:

Charles Winlett (now turned into the Krynoid)	JOHN GLEESON
Doctor Who	TOM BAKER
Sarah Jane Smith	ELISABETH SLADEN
John Stevenson	HUBERT REES
Scorby	JOHN CHALLIS
Arnold Keeler	MARK JONES

B. COPYRIGHT

Author ROBERT BANKS STEWART

Stills (used as photo-captions) - Ardea Photographics
(E. Mickleburgh)

(1) EM81 - Iceberg trapped in winter fast-ice, Adelaide Island, Antarctic

(2) EM1377 - Sunset, Adelaide Island

(3) EM174 - Early morning light, Adelaide Island

C. FILM

Dr. Who: The Seeds of Doom (2)

Opening titles (35 mm):	47 ft.	dur. 30"
Closing titles (35 mm):	79 ft.	dur. 50"
BBC Stock (16 mm):	4 ft.	dur: 5"
Specially shot (16 mm):	6 ft.	dur. 10"

PROJ. NO:		2345/2064	D. MUSIC CONTENT		PROGRAMME AS COMPLETED	
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs	
DR.	WHO (4L): THE SEEDS OF DOOM - EPISODE 4					
S	<u>Opening music</u> by Ron Grainer and BBC Radiophonic Workshop					28
S	<u>Closing music</u> by Ron Grainer and BBC Radiophonic Workshop					53
RBD	<u>Incidental music</u> Composed and conducted by Geoffrey Burgon				10	39
Briony Brown. (Briony Brown) Assistant to Douglas Camfield 3rd February 1976						

PROG. TITLE DR. WHO (4L)				PRODUCER'S FINAL ESTIMATE				PAGE 1 OF *	
Episode(s) / Sub. Title The Seeds of Doom - Ep.4				Distribution				Denotes Recipient ☒	
Proj. No(s) 2345/2064		Prod. Costing Wk(s) 49		Channel BBC1		Thro: A/Org. Serials		Room No. and Building 406 Threshold	
Dept. Drama Serials		Studio TC4		Week(s) 49		To: Tel. Accountant		621,33 Cav. Sq.	
Production day(s) and date(s) 2nd December 1975		Week(s) 49		Week(s)		Tel. Costing Unit		B104 Sulgrave House	
Filming date(s)		Room No.		Building		Tel. Ext.			
Producer Philip Hinchcliffe		505		Union House		File Copy		1	
Director Douglas Camfield		211		Threshold		Date 4.12.75.		*	
Designer Roger Murray-Leach		400		SB 24					

PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY.
 CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO.,
 CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES.
 CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.

5 - 15 PROJECT NO(S)	16-19 NOM. CODE	20 - 26 AMOUNT £	p	35 - 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT
	101			Tom Baker Elisabeth Sladen Michael Barrington Tony Beckley John Challis Sylvia Coleridge Harry Fielder Kenneth Gilbert Mark Jones David Masterman Terry Walsh <i>Seamus Green</i>	
	106			Robert Banks Stewart (script-writer) Geoffrey Burgon (composer) (est.)	
	105	150	00	Orchestras (est.)	
	109			Orchestrations (est.)	
	131	300	00	VT (est.)	
	115	103	70	Artists expenses not inc. on contract Keith Ashley £51.85 Ronald Gough £51.85	
	132	234	00	Extras and Walk-ons Keith Ashley £ Pat Gorman £ Ronald Gough £ Bryan Nolan £	
	TOTAL	3073	70		

PROG. TITLE				DR. WHO (4L)				FIRST TRANSMISSION FORM: Films and Recorded Programmes				
Episode(s) / Sub. Title				The Seeds of Doom - Ep.2				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				2345/2062				To: -		Room No. and Building		
Rec. No./ Film Gauge				VTC/6HT/B02396/ED				PRESENTATION DESK (Tel.Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Spool No.				49310				Dept. Org. (White)		A/Org. Serials 406 Threshold *			1
T.X. Date		Week(s)		Mono/Colour		Channel		File copy (White)				1
7.2.76.		6		Colour		BBC-1						
Person now Responsible				Room No.		Building		Tel. Ext.		Home Tel. No.		
Philip Hinchcliffe				505		Union House						

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
- Opening titles on film (with music over); sub-title "THE SEEDS OF DOOM" S/I @ 22"; "by ROBERT BANKS STEWART" S/I @ 24"; "PART TWO" S/I @ 26"; CUT to C/U Moberley with tray of instruments

TIMING

2. Duration of programme timed on V.T. machine/film footage counter
- 24'09"
- 24'09"
- timed on stop watch
3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
- 50"

CLOSING

4. Wording of FIRST closing caption: Doctor Who TOM BAKER
5. Wording of FINAL closing caption: Directed by DOUGLAS CAMFIELD
6. If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed Brian Brown

Philip Hinchcliffe, Producer, Doctor Who

505 Union

2nd February 1976

GRAEME HARPER & BRIONY BROWN

H.Serials

c.c. Organiser Serials
O.A.Serials

I would like you to know what a splendid job these two did on "Doctor Who : Seeds of Doom". This was Briony's first "Doctor Who" and she coped admirably, especially in view of the complications arising from the Equity dispute.

Regarding Graeme, I would have no hesitation in recommending him to be a fully fledged P.A.

.....
Philip Hinchcliffe

TRANS WEEK NO.	6
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TRANS. DATE	Saturday 7th February
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TIME	5.45
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RADIO TIMES BILLING

Distribution		Denotes Recipient	No of Cop
To:-	Room No. and Building	✓	
Radio Times Billing Clerk	6047 T.C.		1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.		2
Press Office	2005 T.C.		1
Publicity Office	2013 T.C.		1
Philip Hinchcliffe	406 Threshold		
n. Serials	406 Threshold		
Org. Serials	406 Threshold		
The Pic. Org.	61, 10 Cav. Pl.	✓	

File Copy	1
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Colour or Mono:	Channel:
COLOUR	BBC-1

Dr who
starring Tom Baker
in The Seeds of Doom
A six-part story by
ROBERT BAKER STEWART
Part 2
Trapped in an Antarctic
encampment, the Doctor and
Sarah face the growing menace
of the Krynoid. But they
have human enemies, too

Derek Moberley .. MICHAEL MESTAY
Charles Winlett .. JOHN GLESSON
Scorby JOHN CHALLIS
Arnold Keeler ... MARK JONES
Sarah Jane Smith ELIZABETH SLADEN
Dr who TOM BAKER
John Stevenson .. HUBERT REES
Harrison Chase .. TONY BECKLEY
Richard Dunbar .. KENNETH GILBERT

Incidental music by GEOFFREY BURGON
Script editor ROBERT HOLMES
Designers ROGER MURRAY-LEACH
JEREMY BRAR
Producer PHILIP HINCHCLIFFE
Director DOUGLAS CAMPFIELD

PROD OFFICE TEL. EXT.	
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10th February 1976.

Dear Mr. Hinchcliffe,

Many, many thanks
for your photos which you sent me.
They're excellent.

The latest story, "The Seeds
of Doom", is great. I thought, the an-
t-arctic settings, and the seed pods were
the setting for the return of the
Ice Warriors. A Pat Houghton story, once
saw the Ice Warriors using vegetable
poison earth, which emitted a lethal
fungus. But the Krynoid menace is
a terrifying threat, too, and it's just

as exiting.

Thank you again for the
photos.

Yours sincerely,
Jan

Music rec on 12th February 1976.

Ep 5

M1a	Take 1	1'50"
M1a	Take 2	1'48"
M3	Take 1	1'00"
	Take 2	59"
M14	Take 1.	2'07"
	Take 2	2'02"
M6	Take 1.	1'11"
	Take 2	1'10"
M7	Take 1	1'16"
M8	Take 1.	1'13"
	Take 2.	1'12"
M9	Take 1.	NG. -
	Take 2	31"
	Take 3	33"

M11	Take 1.	NG	-
	Take 2	NG	-
	Take 3		46"
	Take 4		47"
M14	Take 1.		47"
	Take 2.		41"
M15	Take 1.		39"
	Take 2	NG	-
	Take 3.		40"
M12	Take 1	NG.	-
	Take 2		14"
	Take 3		14"
M15.	Take 1		12"
M10	Take 1.		19"
M13.	Take 1.	NG	-
	Take 2.		48"

BT

Ep 6

Rec on 12th Feb 1976.

M1a. Take 1. 41"

M3 Take 1 1'09"

Take 2 NG -

Take 3 (~~fake~~ ~~stair~~) 1'05"

M7 Take 1. NG. 1'06"

Take 2 1'06"

M8 Take 1. 53"

Take 2. NG -

Take 3 53"

~~M8~~ M8a Take ~~#~~ 1 42"
(shorter version of 8).

M11 Take 1. 1'00"

M13 Take 1. 1'40"

Take 2 1'39"

M12 Take 1. 3"

M4	Take 1.	NG	8"
	Take 2		8"
M5	Take 1.	NG	-
	Take 2.		11"
M6	Take 1.	NG.	-
	Take 2		13"
	Take 3.		13"
M9	Take 1		14"
	Take 2	NG.	-
	Take 3		13"
	Take 4		14"
M10	Take 1.		24"
M12	Take 1.		8"
	Take 2		8"
	Take 3		8"
M13	Take 4.		1'02"
	Take 5.	NG.	1'02"

PROG. TITLE				DR. WHO (4L)				FIRST TRANSMISSION FORM: Films and Recorded Programmes				
Episode(s) / Sub. Title				The Seeds of Doom - Ep.3				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				2345/2063				To:—		Room No. and Building		
Rec. No./ Film Gauge				VTC/6HT/B02698/ED				PRESENTATION DESK (Tel.Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Spool No.				49330				Dept. Org.: (White) A/Org. Serials		406 Threshold *		1
T. X. Date		Week(s)		Mono/Colour		Channel		File copy (White)				1
14.2.75.		7		Colour		BBC-1						
Person now Responsible				Room No.		Building		Tel. Ext.		Home Tel. No.		
Philip Hinchcliffe				505		Union House						

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
- Opening titles on film (with music over); sub-title "THE SEEDS OF DOOM" S/I @ 22"; "by ROBERT BANKS STEWART" S/I @ 24"; "PART THREE" S/I @ 26"; CUT to film of camp explosion

TIMING

2. Duration of programme timed on V.T. machine/film footage counter
- 24'51"
- timed on stop watch
- 24'51"
- 50"
3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)

CLOSING

4. Wording of FIRST closing caption: Doctor who TOM BAKER
5. Wording of FINAL closing caption: Directed by DOUGLAS CAMFIELD
6. If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed *Brian Brown*

TRANS WEEK NO.	7
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TRANS. DATE	Saturday 14th February
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TIME	5.45
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RADIO TIMES BILLING		
Distribution	Denotes Recipient	No of Cop
To:-	Room No. and Building	
Radio Times Billing Clerk	6047 T.C.	1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.	2
Press Office	2005 T.C.	1
Publicity Office	2013 T.C.	1
Philip Mincholliffe 505 Union		
R. Serials	406 Threshold	
C.A. Gen. D.C.	5098 T.C.	
The Pic. Org.	61, 10 Cav. Pl.	✓
File Copy		1

Colour or Mono:	Channel:
Colour	SBC-1

Dr who

starring Tom Baker

in The Seeds of Doom

A six-part story by
ROBERT MARKS STEWART

Part 3

Harrison Chase, megalomaniac
millionaire, carries his love
for plants one step too far
and places the human race in
jeopardy. Only the Doctor
can stop him

Sarah Jane Smith	ELISABETH SLADEN
Dr. Chester	IAN FAIRBAINN
Dr. who	TOM BAKER
Scorby	JOHN CHALLIS
Arnold Keeler	MARK JONES
Harrison Chase	TONY BECKLEY
Margreaves	SEYMOUR GREEN
Richard Dunbar	KENNETH GIBBERT
Sir Colin Thackeray	MICHAEL BARRINGTON
Chauffeur	ALAN CURTIS
Amelia Ducat	SYLVIA CONERIDGE
Guard leader	DAVID MASTERMAN

Incidental music by GORFFRAY DUNSON

Script editor ROBERT HOLMES

Designer ROGER MURRAY-LEACH

Producer PHILIP MINCHOLLIFFE

Director DOUGLAS CAMPBELL

PROD OFFICE TEL. EXT.	
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Dear Doctor Who

I would like a picture of
you, Sarah, and Harry. I
like Seeds of Doom very
much. I am sorry that
I could not send the big
envelope, because I was
not at my mums. I cannot
wait to next week to
see what happens to
and Sarah.

Love

Bruce

age 7
and my
big sister is
14

Head of The BBC
Children's Television Programmes

Dear Sir

F. C. S.
26 FEB 1976

I think the Doctor Who series are getting far too frightening. The previous adventure about 'Morbius' was like a Frankenstein film, and the present one, 'The Seeds Of Doom' is like 'The Day Of The Triffids'.

We have an open staircase, and my younger sister Alison is scared to come down in the dark, because she thinks 'Morbius' claw is going to catch her foot. I miss half of it

because I am hiding my face
in a cushion. I do like exiting
adventures, but I do think the
monsters are getting too horrific.

They are awfully gruesome
aswell because the part in
'The Seeds of Doom' when the
Doctor was going to get cut up
was absolutely G-HASTY.

Yours

faithfully

Philippa, age 11,

Alison, age 9,

and Julia

age 7.

SEEDS OF DOOM

Dear Dr. Who

I am a good fan of yours. I watch your programme every week. Every Season I ~~choose~~ choose which is the best. I know this Season is,ant over but I think that SEEDS OF DOOM is the best. I think that one is the ~~best~~ best of them all. The real reason I wrote to you is because I am knitting myself a scarf like yours. I often wonder how long yours ~~is~~ is? Please write back and tell me? ~~Now~~ Now : I ~~now~~ hope you do not mind if I draw a monster for one of the series. I dont suppose you will use it though.

THE INVASION
OF
the

Kinguons

All my love
Angela



PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
The Seeds of Doom - Ep.5				Room No. and Building			
Proj. No(s)		Prod. Costing Wk(s)	Channel	To:-			
2345/2065			BBC1	Head of Accounting Services Television Costing	621, 33 Cav.Sq. B.104 Sulgrave House		
				Film & VT Librarian	S.136, Windmill Rd * 1		
Dept.		Studio	TC8	Duty Office	4096 T.C. 1		
Production day(s) and date(s)		Week(s)	51	Enterprises	411, Villiers House * 3		
Monday 15th December 1975				Purchased Programmes	304 Union House * 1		
OB (1) 30th Oct - 3rd Nov. (2) 7th/8th Dec.		Week(s)	44/5	Copyright	326, 16 Langham St * 1		
				Copyright Book Illustrations	323, 16 Langham St * 1		
		Room No.	Building	Copyright Music	4142 T.C. * 1		
		505	Union House	Central Stills Library			
Producer		Director	Designer		Organiser		
Philip Hinchcliffe		Douglas Camfield	Roger Murray-Leach		File Copy		
		505	211				
		400	SB TC				
					* send if relevant		

Duration: 25'21"

Recording No: VTC/6HT/B02944/ED

TX date & time (if known) 28.2.76. 17.45-18.10

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

A six-part story centred round the discovery of an alien pod.

Doctor Who TOM BAKER
 Sarah Jane Smith ELISABETH SLADEN
 Harrison Chase TONY BECKLEY
 Scorby JOHN CHALLIS
 Amelia Ducat SYLVIA COLERIDGE
 Sir Colin Thackeray MICHAEL BARRINGTON
 Hargreaves SEYMOUR GREEN
 Major Beresford JOHN ACHESON
 Sergeant Henderson RAY BARRON
 The Krynoid's voice MARK JONES

Walk-ons

Guards Pat Gorman, Bryan Nolan
 The Krynoid Keith Ashley, Ronald Gough
 Secretary Keith Ashley

O.B. Inserts (dur. 5'20" approx.):

Doctor Who TOM BAKER
 Sarah Jane Smith ELISABETH SLADEN
 Harrison Chase TONY BECKLEY
 Scorby JOHN CHALLIS
 Sergeant Henderson RAY BARRON

Walk-ons

Guards Pat Gorman, Bryan Nolan
 The Krynoid Keith Ashley, Ronald Gough

B. COPYRIGHT

Author ROBERT BANKS STEWART

DR. WHO: THE SEEDS OF DOOM (5)

C. FILM

Opening titles (35 mm): 47 ft. dur: 30"

Closing titles (35 mm): 79 ft. dur: 50"

PROJ. NO:		2345/2065	D. MUSIC CONTENT		PROGRAMME AS COMPLETED		
music code		TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs	
DR.		WHO (4L): THE SEEDS OF DOOM - EPISODE 5					
S		<u>Opening music</u> by Ron Grainer and BBC Radiophonic Workshop					29
S		<u>Closing music</u> by Ron Grainer and BBC Radiophonic Workshop					50
RBD		<u>Incidental music</u> Composed and conducted by Geoffrey Burgon				14	26
Briony Brown. (Briony Brown) Assistant to Douglas Camfield 17th February 1976							

TRANS WEEK NO.	
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TRANS. DATE	Saturday 26th February
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TIME	5.45
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RADIO TIMES BILLING

Distribution		Denotes Recipient		No of Cop
To:-		Room No. and Building		
Radio Times Billing Clerk		6047 T.C.		1
Prog. Sub-Editor, R.T.		304, 35 M.H.S.		2
Press Office		2005 T.C.		1
Publicity Office		2013 T.C.		1
Philip Mitchell's 307 Union				
A. Serials		406 Threshold		
S.A.Gen.D.C.		5098 T.C.		
The Pic. Org.		61, 10 Cav. Pl.		

File Copy		1
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Colour or Mono:	Channel:
Colour	200-1

Dr. who

starring Tom Baker

in The Seeds of Doom

A six-part story by
ROBERT BARKS STEWART

Part 5

The Krynoid breaks loose to lead
a vegetable revolution against
the animal kingdom. Is it too
late to save the Earth?

Dr. who	TOM BAKER
Sarah Jane Smith	ELIZABETH SLADE
Scorby	JOHN CHALLIS
Harrison Chase	TONY BOGLEY
The Krynoid's voice	MARK JOXES
Sir Colin Thackeray	MICHAEL HARRINGTON
Amelia Bunt	SYLVA COLMIDON
Margroves	SKYMOOR GREEN
Major Beresford	JOHN AGRESTON
Sergeant Henderson	RAY BARNON

Incidental music by GUFFRAY BURTON
Script editor ROBERT HOLMES
Designer ROGER MURRAY-BRACE
Producer PHILIP BISHOPCLIFFE
Director DOUGLAS CAMPBELL

PROD	
OFFICE TEL. EXT.	

TRANS WEEK NO.	
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TRANS. DATE	Saturday 25th February
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TIME	7.45
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RADIO TIMES BILLING		No of Cop
Distribution	Denotes Recipient	
To:-	Room No. and Building	
Radio Times Billing Clerk	6047 T.C.	1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.	2
Press Office	2005 T.C.	1
Publicity Office	2013 T.C.	1
Philip Mitchell's 507 Union		
A. Serials	400 Threshold	
J.A.Gen.D.C.	5098 T.C.	
The Pic. Org.	Gl, 10 Cav. Pl.	

File Copy	1
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Colour or Mono:	Channel:
Colour	500-1

Dr. who

starring Tom Baker

in The Seeds of Doom

A six-part story by
ROBERT BARKS STEWART

Part 5

The Krynoid breaks loose to lead
a vegetable revolution against
the animal kingdom. Is it too
late to save the Earth?

Dr. who	TOM BAKER
Sarah Jane Smith	ELIZABETH SLADE
Scorby	JOHN CHADLIS
Harrison Chase	TONY BOOLEY
The Krynoid's voice	MARK JONES
Sir Colin Thackeray	MICHAEL HARRINGTON
Amelia Dugan	SYLVIA COLMAN
Hargreaves	SKYMOOR GREEN
Major Beresford	JOHN ADKINSON
Sergeant Henderson	RAY BARRON

Incidental music by GUFFREY BURSON
Script editor ROBERT HOLMES
Designer ROGER MURRAY-BRACE
Producer PHILIP BISHOPCLIFFE
Director DOUGLAS CAMPBELL

PROD	
OFFICE TEL. EXT.	

PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4L)				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
The Seeds of Doom - Ep.6				Room No. and Building			
Proj. No(s)		Prod. Costing Wk(s)	Channel	To:-			
2345/2066			BBC-1	Head of Accounting	621, 33 Cav.Sq.	2	
				Services Television	B.104 Sulgrave House	1	
				Television Costing	S.136, Windmill Rd	1	
				Film & VT Librarian	4096 T.C.	1	
Dept.		Studio	TC8/4	Duty Office	411, Villiers House	3	
Production		Week(s)	51	Enterprises	304 Union House	1	
Day(s) and Date(s)		Week(s)	44/5	Purchased Programmes	326, 16 Langham St	1	
Tuesday 16th December and Friday 19th Dec. 1975		Week(s)	50	Copyright	323, 16 Langham St	1	
Filming		Room No.	505	Copyright Book Illustrations	4142 T.C.	1	
(1) 30th Oct-3rd Nov.		Building	Union House	Copyright Music		1	
(2) 7th/8th December		Tel. Ext.	Threshold	Central Stills Library		1	
Producer		Room No.	400	Organiser		1	
Philip Hinchcliffe		Building	SB TC	File Copy		1	
Director				* send if relevant			
Douglas Camfield							
Designer							
Roger Murray-Leach							

Duration: 21'51"

Recording No: VTC/6HT/B02945/ED

TX date & time (if known) 6.3.76. 17.45-18.10

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. CONTRIBUTIONS AND CONTENT

A six-part story centred round the discovery of an alien pod.

Doctor Who TOM BAKER
 Sarah Jane Smith ELISABETH SLADEN
 Scorby JOHN CHALLIS
 Harrison Chase TONY BECKLEY
 Major Beresford JOHN ACHESON (voice only in Studio)
 Sergeant Henderson RAY BARRON
 Sir Colin Thackeray MICHAEL BARRINGTON

Walk-ons

The Krynoid Keith Ashley and Ronald Gough

O.B. Inserts (dur. 6'00" approx.)

Doctor Who TOM BAKER
 Sarah Jane Smith ELISABETH SLADEN
 Scorby JOHN CHALLIS
 Sergeant Henderson RAY BARRON
 Major Beresford JOHN ACHESON
 Sir Colin Thackeray MICHAEL BARRINGTON
 Radio voice Peter Bailey (Staff contribution)

Walk-ons

Troops Rowland Geall, Patrick Ginter,
 Tony Snell, Barry Summerford,
 Derek Wayland

B. COPYRIGHT

Author ROBERT BANKS STEWART

DR. WHO (4L): THE SEEDS OF DOOM (6)

C. FILM

Opening titles (35 mm):	47 ft.	dur: 30"
Closing titles (35 mm):	79 ft.	dur: 50"
Specially shot (16 mm):	33 ft.	dur: 52"
BBC Stock (16 mm):	4 ft.	dur: 7"
Outside source - World Backgrounds (16 mm):	17 ft.	dur: 26"

PROJ. NO:		2345/2066	D. MUSIC CONTENT	PROGRAMME AS COMPLETED			
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix			L.P./E.P. TITLE Side / Band Performer		Duration mins secs	
DR.	WHO (4L): THE SEEDS OF DOOM - EPISODE 6						
S	<u>Opening music</u> by Ron Grainer and BBC Radiophonic Workshop						31
S	<u>Closing music</u> by Ron Grainer and BBC Radiophonic Workshop						51
RBD	<u>Incidental music</u> Composed and conducted by Geoffrey Burgon					8	50
Briony Brown. (Briony Brown) Assistant to Douglas Camfield 18th February 1976							

TRANS. DATE				RADIO TIMES BILLING		
TIME		TRANS WEEK NO.		Distribution	Denotes Recipient	No of Cop
				To:-	Room No. and Building	☒
				Radio Times Billing Clerk	6047 T.C.	1
				Prog. Sub-Editor, R.T.	304, 35 M.H.S.	2
				Press Office	2005 T.C.	1
				Publicity Office	2013 T.C.	1
				Philip Minchcliffe	508 Union	
				Head Serials	401 Minchcliffe	1
				C.A.Gen.D.O.	508 Union	
				The Pic. Org.	61, 10 Sav.	
					File Copy	
					Colour or Mono:	Channel:

Dr. who

starring Tom Baker

in The Seeds of Doom

A six-part story by
HUGHES BAKER STEWART

Part 6

The Doctor and Sarah take a
desperate gamble to stop the
Krynoid colonising Earth.
Their lives are the stake
they have to risk.

Dr. Who ION BAKER
Sarah Jane Smith ELIZABETH SLADE
Pecorby JON CHALLIS
Sergeant Henderson ... RAY BARROD
Harrison Chase TONY DUCKLEY
Major Seresford JON ASHESON
Sir Colin Thackeray .. MICHAEL BARRINGTON

Incidental music by CHRISTOPHER YOUNG
Script editor NORMAN BROWN
Designer HUGH MURRAY-BRACH
Producer PHILIP MINCHCLIFFE
Director DOUGLAS GAINFIELD

PROD	
OFFICE TEL. EXT.	

19th February 1976

Dear Geoffrey,

Many thanks indeed for your work on "Seeds of Doom".
Your contribution was greatly appreciated.

I'm returning these two ideas with the Story Editor's
comments as he wrote them to me. Perhaps you could
convey these thoughts to your friend?

Best wishes.

Yours,

.....
Philip Hinchcliffe
Producer, Doctor Who

Geoffrey Burgon, Esq.,

Enc.

Philip Hinchcliffe, Producer, Doctor Who

505 Union

20th February 1976

DOCTOR WHO : THE SEEDS OF DOOM

H.D.G.Tel.

This is the first letter of complaint I have received about "The Seeds of Doom" and, checking with Programme Correspondence, they have had no complaints either. No doubt you saw the press coverage of the first episode, the gist of which was that Mrs. Whitehouse was making a lot of fuss about nothing. Apropos of this I enclose a copy of some letters sent to the "Guardian" by young children.

In my view, this letter is simply an indication of the very subjective responses people give to all television programmes, "Doctor Who" included. Children and adults alike vary enormously in what they do and don't like, and I don't think it's possible to generalize from one isolated case such as this and say the programme is not suitable for children. On the other hand, in the case of very young children it must always be the parents' decision whether a programme is suitable for their own particular child. However, in defence of "Doctor Who" I think it could be pointed out now and then that we receive in the office a very large number of letters, essays, pictures, models and even full length stories sent in by young viewers, which vividly illustrate how the programme stimulates them imaginatively and creatively. Often these children are from deprived backgrounds, and in these cases I'm convinced "Doctor Who" has a positive and beneficial influence.

Finally, I've received several letters praising "The Seeds of Doom" but since these are from our regular fans it's probably not fair to quote them in this instance. However, the viewing figures for the first two episodes were 11½ million which seems to indicate the story is proving very popular.

.....
Philip Hinchcliffe

Enc.

Nothing to be written or typed in this margin

From: Miss Mullins' office, P.C.S.

Subject: "THE SEEDS OF DOOM"

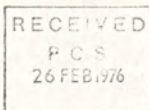
To: Philip Hinchcliffe's Office.

As spoken (27/2) I have copied our letters which either refer directly to "The Seeds of Doom" or which were written generally about the programme, whilst "TheSeeds of Doom" was on.

Several of them are from a school (there is a covering note from the Headmaster) but I thought I ought to mention that not all the class wrote about "Dr. Who".

MPW

All Saints' First School,
Leeds Road,
Ilkley.



21-2-'76

Dear Sir,

Please accept these short letters from the young children.

The children have a time for oral discussion some part of every day, and on this particular day there was some general concern about the treatment of Dr Who. — So the teacher suggested — "Well why don't you write to the B.B.C. but don't only tell them what you don't like, ^{add} ~~but~~ also what you do like."

The whole thing was ~~done~~ done very quickly — as it were "off the cuff" so please accept the letters as such. I hope you find some interesting and perhaps constructive comments.

Many thanks,

Yours sincerely

A. C. Heslop

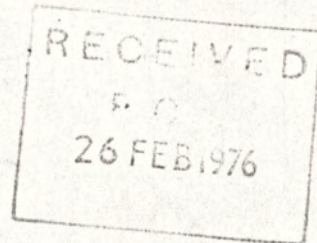
(Headmaster.)

All Saints First School
Leeds Rd

Ilkley

20 2 76

Dear BBC,



I wish you would put ~~DF~~ who
back as it was. Could you soon finish
the Hordes of Doom soon and put the
Daters back on. I wish you would put
the Goodies back on. On a Wednesday
at 5.30pm I would like that.

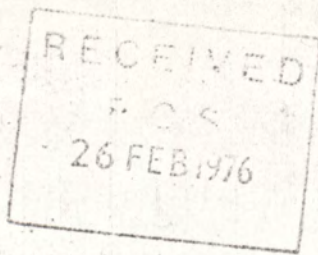
from

Debbie

7 and 5 month

All Saints First School
Leeds Rd.

Ilkley
20.2.76



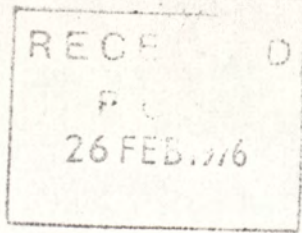
Dear B.B.C.,

I would like you to put a programme
On about horses and how you saddle them
up and ride them and learn to jump. I would
like you to put some Daleks in Doctor Who
because it is frightening. I would like you to put
a programme on about how a recorder can make a
sound, and could you have a group of recorder
players. From Debbie, Age 8 years and 4 months

This is me



All Saints First school.
Leeds Rd.
Ilkley.
20.2.76.



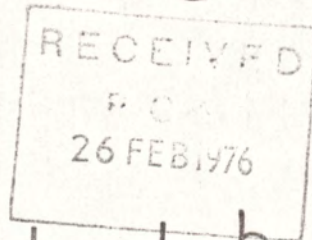
Dear B.B.C.,

I wish you would change Dr. Who a little because I think it's getting a bit scary. I liked it when the Daleks were on the programme. I wish you would make Dr. Who a bit more ordinary and for children about age eight to eleven. Also I read a book called "Danny Fox" and could you read it on Jackanory. I wish you would put a programme on about horses because I like them. Would you please put the Goodies back on again and put them on at an earlier time please.

from Helen
Helen

Age 8 and 5
months

All Saints First School.
Leeds Rd
Ilkley
20.2.76



Dear B.B.C.,

I don't like Dr Who
because it has changed into
a Science Fiction Film. I would
like it to have the Sea Devil.
I would like the Goodies on
a bit earlier. I would like
to be on T.V. myself. I
wonder how children do get
no T.V.?

from

Matthew

Age 7 years and 11
months.

PROG. TITLE				DR. WHO (4L)				FIRST TRANSMISSION FORM: Films and Recorded Programmes				
Episode(s) / Sub. Title				The Seeds of Doom - Ep.4				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				2345/2064				To:—		Room No. and Building		
Rec. No./ Film Gauge				VTC/6HT/BO2699/ED				PRESENTATION DESK (Tel.Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Spool No.				49250				Dept. Org. (White)		406 Threshold		1
T.X. Date		Week(s)		Mono/Colour		Channel		File copy (White)				1
21.2.76.		8		Colour		BBC-1						
Person now Responsible				Room No.		Building		Tel. Ext.		Home Tel. No.		
Philip Minchelliffe				505		Union House						

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
- Opening titles on film (with music over); sub-title "THE SEEDS OF DOOM" S/I @ 22"; "by ROBERT BANKS STEWART" S/I @ 24"; "PART FOUR" S/I @ 26"; CUT to group in laboratory as Sarah Jane Smith's arm in held on table

TIMING

2. Duration of programme timed on V.T. machine/film footage counter
- 24'26"
- timed on stop watch
- 24'26"
- 50"
3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)

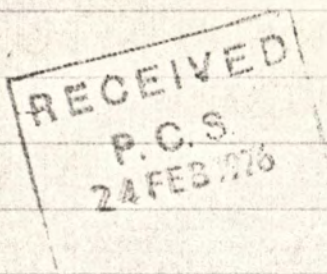
CLOSING

4. Wording of FIRST closing caption: Doctor Who TOM BAKER
5. Wording of FINAL closing caption: Directed by DOUGLAS CAMFIELD
6. If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed Buony Brown

21.2.76



Dear Sir,

I would like to write
+ complain, about your Dr Who
series. The programme is getting
more + more horrific. My children
used to enjoy watching the
Daleks, but the mention of the
programme now gives them the
shivers.

I know one has to
move with the times, but
with all the trouble going

an around us, I would
have thought through the
media of television you
would put on something
more suitable for viewing.

My childrens ages range from
four to eight years, & they
enjoy a variety of programmes.

I don't suppose this
letter will alter things, but

I had to write & express
my feelings.

Yours Sincerely

J.M.

(Mrs)

TRANS WEEK NO.	8
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TRANS. DATE	Saturday 21st February
----------------	------------------------

TIME	5.45
------	------

RADIO TIMES BILLING

Distribution	Denotes Recipient	No of Cop
To:-	Room No. and Building	
Radio Times Billing Clerk	6047 T.C.	1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.	2
Press Office	2005 T.C.	1
Publicity Office	2013 T.C.	1
Philip Hinchcliffe	505 Union	
H. Serials	406 Threshold	
S.A.Gen.D.S.	5098 T.C.	
The Pic. Org.	G1, 10 Cav. Pl.	✓

File Copy	1
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Colour or Mono:	Channel:
Colour	ABC-1

Dr who

starring Tom Baker

in The Seeds of Doom

A six-part story by
ROBERT BANKS STEWART

Part 4

Death stalks the grounds of
an English country house - and
the Doctor seems certain to be
among the first to die.

Harrison Chase	TONY BECKLEY
Sarah Jane Smith	ELISABETH SLADEN
Scorby	JOHN CHALLIS
Arnold Keeler	MARK JONES
Dr. Who	TOM BAKER
Guard	HARRY FIELDER
Hargreaves	SEYMOUR GREEN
Guard Leader	DAVID MASTERMAN
Amelia Ducat	SYLVIA COLERIDGE
Sir Colin Thackeray	MICHAEL BARRINGTON
Richard Dunbar	KENNETH GILBERT

Incidental music by GEOFFREY BURCON
Script editor ROBERT HOLMES
Designer ROGER MURRAY-LEACH
Producer PHILIP HINCHCLIFFE
Director DOUGLAS GAMPFIELD

PROD	
OFFICE TEL. EXT.	

21 February 76

Dear Philip

Thankyou for the return of the 'who' ideas, Michael Mason accepted the criticism and is deliberating about what to do next, but I think he and his colleague were quite encouraged by Robert Holmes's points.

I'm glad you liked my music for seeds of doom. I enjoyed doing it, although it was pretty hectic at times - but I think I learned quite a bit this time!

Regards

Guthrie

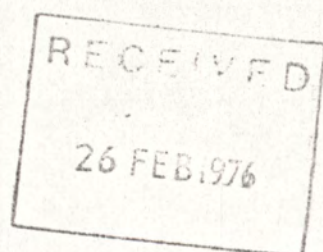
All Saints First School

Leeds Road

Wkley

20.2.76

Dear B.B.C.



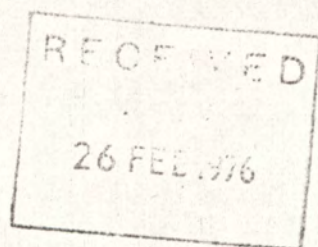
I wish you would make
Dr who better because I used to
be able to watch it easily and now
it terrifies me. I would like you to
read William and the monster on
Jackanory it is great. I would also like
you to put on a programme about
racing with cars. I also would like to
be on T.V. myself so how do you get
on? I would like you to stop putting
on films like Charade.

from

Douglas Parker Age 8 years 2
months

All Saints First School

Leeds Rd.



Ilkley

20.2.76

Dear B.B.C.,

I wish you would make D.R. Who-
less frightening and it is getting
like a grown ups sciencefiction films
Please stop putting things like Charade

on the screen because I didn't like
it when the list crashed. Cracker-

Jack is wonderful but please
come and arrange a studio in Ilkley
Yorkshire. Please tell the William
books on Jackanory.

from-

Paul Kish

Age 7 and 3
quarters

All Saints First School.
Leeds Rd.

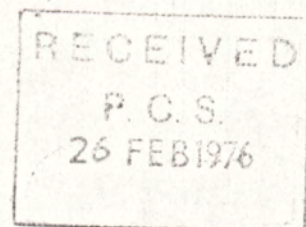
1 Lkley.
20.2.76.

Dear B.B.C.,

I think that Blue Peter is
Very good. I wish you would put some
animal programmes on because I like
animals very much. I think you have spoilt
Dr. Who. You have made it into a horror
film. I think that Vision on is very good.
Please do not stop it. Please would you
put some programmes about making
things, like papier maché and clay models,
and collage work.

from
Lucy Wilson.

Age 7 and $\frac{3}{4}$



22nd Feb.

Dear Sir,

Although I am not normally stirred to writing to the B.B.C. due, primarily, I regret to apathy, I felt that I ought to comment, as a father of two young children, upon two of your recently transmitted programmes.

On the credit side, may I say how much my family enjoy viewing Jerry Scott and June Whitfield in "Happy Ever After". This is first-

rate comedy, completely unspoilt by the usually omnipresent foul language that characterise so much that is classified as family comedy.

However, on the debit side I was extremely disturbed with episode 4 of the current "Doctor Who" series, "The Seeds of Doom". Normally we enjoy watching this weekly piece of escapism, but this particular episode seemed to include an excess of violence merely for the sake of violence. I trust that in future series we shall not witness a repeat of this level of sensationalism.

Yours Sincerely,
Thorne.

5th March 1976

Dear Mr. Thorpe,

Thank you for your letter.

Although Episode Four of "The Seeds of Doom" contained several forceful scenes, I don't agree with you that it included an excess of violence, and certainly not violence for its own sake. If you were referring to the Krynoid scenes, I would say they were dramatically powerful; if you were referring to the scene between Scorby and the Doctor, then we felt this was justified in order to portray the thoroughly evil character of Scorby. We certainly were not intending to be sensational in any of these sequences, nor do we ever intend to attract viewers by those means.

I hope you will continue to watch the programme in future with enjoyment.

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

SEEDS OF DOOM

22.2.76.

Dear Tom Baker,

I thought I must write and let you know how much I enjoy seeing you in Dr Who. This new series "Seeds of Doom" is so exciting and one of the best yet. I have watched Dr Who for quite a few years and my family and I enjoy it very much and wouldn't miss it for the world.

I have enjoyed all the Drs so far and I really do enjoy your relaxed type of acting and what I enjoy most is your long staped

floppy scarf and how it always manages to stay on and doesn't get tangled up with all your various active parts. I look forward to seeing you as Dr Who for a long time to come and wish you every success for the future.

I have started making a collection of film & T.V. stars and would like very much if I could have an auto-graph picture of you. I really would be proud to have you and Sarah too if that were possible. Thank-you for giving so much happiness and excitement to so many.

Yours sincerely,
Valerie

Feb. 23

B.B.C.1.

RECEIVED

P. O. S.

21 FEB 1976

Sirs,

I am an old woman with ten Great children some of whom were at tea with me when the latest episode of D? Who was shown. Feb. 21.

I am writing to protest against the spectacle disgusting to me as it depicted a man who was all covered with shiny spots. I ask why the B.B.C shows such dreadful sights supposed to be amusement for children.

AN?

Board

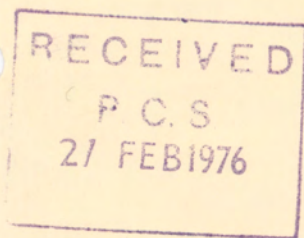
The seeds of doom
To Philip Hinchelst

This series is not
like a proper programme.

it is more like
a Thriller and not
like a proper programme

And I find it more
surrey. Than usual.

from Simon



1. Mr. Philip Hinchcliffe

2. Registry

Reference 28/SM

10th March 1976

Dear Simon,

Thank you very much for your letter about the
"Dr. Who" adventure "The Seeds of Doom".

I have passed your letter on to Mr. Hinchcliffe,
and I am sure he will be interested to know how you feel
about this serial.

Best wishes, and thanks for writing.

Yours sincerely,

SHEELAGH MULLINS

(Sheelagh Mullins) (Miss)
Programme Correspondence Section

24th March 1976

Dear Simon,

I'm sorry you didn't enjoy the "Seeds of Doom"
story. We try to make each Doctor Who adventure
very different and I'm sure next year there will be
some that you will like.

I'm sending you a photo of Sarah and the Doctor
which I hope you will like.

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

PROG. TITLE				DR. WHO (4L)				FIRST TRANSMISSION FORM: Films and Recorded Programmes				
Episode(s) / Sub. Title				The Seeds of Doom - Ep.5				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				2345/2065				To:—		Room No. and Building		
Rec. No./ Film Gauge				VTC/6HT/BO2944/ED /ED				PRESENTATION DESK (Tel.Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Spool No.				419 4132				Dept. Org.: (White) A/Org. Serials		406 Threshold *		1
T.X. Date		Week(s)	Mono/Colour	Channel		File copy (White)						
28.2.76.		9	Colour	BBC-1								
Person now Responsible				Room No.		Building		Tel. Ext.		Home Tel. No.		
Philip Hinchcliffe				505		Union House						

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PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
- Opening titles on film (with music over); sub-title "THE SEEDS OF DOOM" S/I @ 22"; "by ROBERT BANKS STEWART" S/I @ 24"; "PART FIVE" S/I @ 26"; CUT to C/U man in wood

TIMING

2. Duration of programme timed on V.T. machine/film footage counter
- 25' 21" 06"
- timed on stop watch
- 25' 21" 06"
3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
- 50"

CLOSING

4. Wording of FIRST closing caption: Doctor Who TOM BAKER
5. Wording of FINAL closing caption: Directed by DOUGLAS CAMFIELD
6. If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed *Bruce Brown*

TRANS WEEK NO.	
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TRANS. DATE	Saturday 23th February
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TIME	5.45
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RADIO TIMES BILLING			
Distribution		Denotes Recipient	No of Cop
To:-	Room No. and Building	☒	
Radio Times Billing Clerk	6047 T.C.		1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.		2
Press Office	2005 T.C.		1
Publicity Office	2013 T.C.		1
Philip Hinchcliffe 505 Union			
M. Serials	406 Threshold		
C.N.Gen.D.C.	5098 T.C.		
The Pic. Org.	01, 10 Cav. Pl.	☒	
File Copy			1

Colour or Mono: Colour	Channel: BBC-1
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Dr. Who

starring Tom Baker

in The Seeds of Doom

A six-part story by
ROBERT BARKS STEWART

part 5

The Krynoïd breaks loose to lead
a vegetable revolution against
the animal kingdom. Is it too
late to save the Earth?

Dr. Who	TOM BAKER
Sarah Jane Smith	ELISABETH SHARON
Scorby	JOHN CHARLIS
Harrison Chase	TONY BECKLEY
The Krynoïd's voice	MARK JAMES
Sir Colin Thackeray	MICHAEL BARRINGTON
Amelia Dugan	SYLVIA COLERIDGE
Margreaves	SEYMOUR GREEN
Major Beresford	JOHN ACHESON
Sergeant Henderson	RAY BARRON

Incidental music by GEOFFREY BURTON
Script editor ROBERT HOLMES
Designer ROGER MURRAY-LEACH
Producer PHILIP HINCHCLIFFE
Director DOUGLAS CAMFIELD

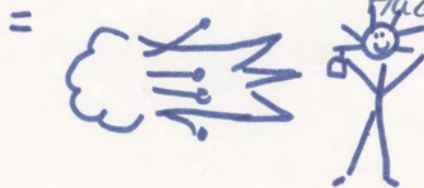
PROD OFFICE TEL. EXT.	
--------------------------	--

Dear Sir,

You seem to be having a slight problem with a rather unpleasant plant, the Krynoid. I think that you have overlooked the obvious solution to this problem - a little weed killer may do the trick.

This simple answer is easy to carry out, especially as there are now on the market aerosol sprays containing weedkiller.

Yours Sincerely,
Elizabeth
Haarer



1st March 1976

Dear Elizabeth,

Thank you for your suggestion. As you will see in Episode Five, the Doctor tries to use weed killer on the vegetation but he knows it won't work on the Krynoid which is immune to such things.

Thank you however for writing in to us, and I hope you are enjoying this story.

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

Miss Elizabeth Haarer,

PROG. TITLE				DR. WHO (4L)				FIRST TRANSMISSION FORM: Films and Recorded Programmes					
Episode(s) / Sub. Title				The Seeds of Doom - Ep.6				Distribution		Denotes Recipient		No of Cop	
Proj. No(s)				2345/2066				To: -		Room No. and Building			
Rec. No./ Film Gauge				VTC/6HT/B02945/ED				PRESENTATION DESK (Tel.Ext.) (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2	
Spool No.				44474				Dept. Org.: (White)		406 Threshold		*	1
T.X. Date		Week(s)		Mono/Colour		Channel		File copy (White)				1	
Person now Responsible				Room No.		Building		Tel. Ext.		Home Tel. No.			
Philip Hinchcliffe				505		Union House							

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PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1.	For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown	
	Opening titles on film (with music over); sub-title "THE SEEDS OF DOOM" S/I @ 22"; "BY ROBERT BANKS STEWART" S/I @ 24"; "PART SIX" S/I @ 26"; CUT to Doctor Who by doors running forward to group of 3 others and starts giving them plants (dialogue: "Come on. We're going to get every plant in this place and dump it outside.")	
2.	Duration of programme timed on V.T. machine/film footage counter	21'51"
	timed on stop watch	21'51"
3.	Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)	50"

CLOSING

4.	Wording of FIRST closing caption:	Doctor Who TOM BAKER
5.	Wording of FINAL closing caption:	Directed by DOUGLAS CAMFIELD
6.	If programme does not end with the fade down of the final credit give details	

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed	<u>Brian Brown</u>
Checked by person now responsible	
Date	

TRANS
WEEK NO. 10

TRANS.
DATE Saturday 6th March

TIME 5.45

RADIO TIMES BILLING

Distribution		Denotes Recipient	No of Cop
To:-	Room No. and Building	☒	
Radio Times Billing Clerk	6047 T.C.		1
Prog. Sub-Editor, R.T.	304, 35 M.H.S.		2
Press Office	2005 T.C.		1
Publicity Office	2013 T.C.	☒	1
Head Serials	406 Threshold		
C.A.Gen.D.C.	5098 T.C.		
The Pic. Org.	Gl., 10 Cav. Pl		

File Copy 1

Colour or Mono: Channel:

Dr. Who

starring Tom Baker

in The Seeds of Doom

A six-part story by
ROBERT BARKS STEWART

Part 6

The Doctor and Sarah take a
desperate gamble to stop the
Krynoid colonising Earth.
Their lives are the stake
they have to risk.

Dr. Who TOM BAKER
Sarah Jane Smith ELISABETH SLADEN
Scorby JOHN CHALLIS
Sergeant Henderson ... RAY BARRON
Harrison Chase TONY BECKLEY
Major Beresford JOHN ACHESON
Sir Colin Thackeray .. MICHAEL BARRINGTON

Incidental music by GEOFFREY BURGON
Script editor ROBERT HOLMES
Designer ROGER MURRAY-LEACH
Producer PHILIP MINCHCLIFFE
Director DOUGLAS CAMFIELD

PROD
OFFICE TEL. EXT.

SEEDS OF DOOM.

Tell

6th March
1976

Dear

Dr. who

Saturday

Thank you for the photographs you
sent me and the poster, which you
Daddy I
gave my like them very much. I wish
I had a Dr. who Annual but
I havent got a nefe money
to buy one. I will be living
in London for four months
And we might come to
viset you if we have
time. I liked the eppade
very much I think it was

One of the most scariest
ones of all, I liked the
bit when the plants were
taking over, and I also
liked the monster, And I
like the way Chase talks,
And I also like the way
Kelley changes. I think
yours is the best series
on BBC-TV.

Love from

✓ P.S. I've got the
Dr Who magazine.

Sheridan
Tongue

6th March 1976

Dear Sirs,

I have just ~~was~~ watched and enjoyed very much the final part of 'THE SEEDS OF DOOM' ~ the latest Dr. Who adventure, and I ~~was~~ am very sorry indeed to hear the programme is coming back to our screens as late as October ~ an 8 month break. As long as I can remember Doctor Who has had a 6 month break, apart from last year when it had a 4 month break. Please will you put it on earlier than October.

P.T.O.

I would like to obtain two back issues of the Radio Times. One containing a feature about the Axons from 1971~the other from 1972 when 'the DAY OF THE DALEKS' was screened. Could you please tell me if you have them, or if not, where I might be able to obtain them from.

Are there any possibilities of bringing back the Zygons, the Ice Warriors, or the Cybermen?

Please can you tell me if there are any plans of the stories to be included in October.

Best wishes and keep up the excellent work,

Angus

R.S.V.P.

26th March 1976

Dear Angus,

Thank you for your letter.

I'm glad to hear you enjoyed "The Seeds of Doom", but I'm afraid it is not possible to bring the new series to your screens before October.

For the back issues of the Radio Times, it is necessary to write direct to the Radio Times at 35, Marylebone High Street.

Regarding the plans for the autumn series, at the moment they are confidential. I am enclosing some photos meanwhile, which I hope you will like.

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

SEEDS OF DOOM

10..3..76.

Dear Tom,

Thank-you for the photo. My young friends were very pleased with it. One even asked how I took it! (Smile, please!)

I'm enclosing another Watchtower because the article: "We Thought the System Could Be Changed" is particularly good — and I know you like

reading!

I thought, the last series:
'Seeds of Doom' was very good,
especially the way right triumphed
and all the baddies were suitably
punished. Scorby being pulled under
by the pond-weed was very effective.

Hasn't the programme taken its
break a little early this year?

Could you, please put in a word
for the Brigadier and Harry, else I'm
sure I'll never see either of them again!
Geneva might as well be Outer Mongolia.

Wishing You Well,

Ginette

(Miss.)

SEEDS OF DOOM

11/3/76

Dear Tom Baker

I like The Dr WHO ~~Pragg~~
programme and I have been
watching it for 6 years and
I think it is very good and
exciting
in The last adventure (The seed
of Doom) I liked it when
Scobie was pulled under the
water when the plant came
up and when Chase was killed
in the compost machine

yours sincerely

John

P.S Please send me a Photo of
yourself if possible.

Torrisholme county
primary school
New Lane
Morecambe 11.3.76

Dear Tom Baker,

I have always wanted to
write to you to tell you how much
I like your programme. The best
series of all was the seed of
doom? How did that monster
grow taller? and how did that man
change into a monster? The
reason why I like your programmes
is because they are scary.
sometimes they make me jump.
and my favourite game is
football and my favourite team is
Man united. p.s please send me
an autographed picture

Signed

Stephen

Age 9 J2



SEEDS OF DOOM.

Torrisholme country
primary school
low lane

Dear Tom Baker,

I have always wanted to
write to you to tell you that
I always watched your programme on
Saturday at the time of 5.45. The
Best series I watched is the seeds
of Doom.

How did the crinoyde get bigger and
bigger? And I would be very glad
if you could send me some photos.

I want to know if that scorby
really got drowned by the plants
that took him under the water.

And did you and sara get away from
the crinoyde I hope you did.

The Best programme is Doctor who.

My best sport is football. I am usually
in nets.

with Best
wishes
steven

class Ja
8 years old



Dear Sir,

I must congratulate you upon the last series of Dr. Who. The "Seeds of Doom" was ~~and~~ definitely the best of the 6 stories.

However, I was wondering if you had run out of ideas, for 3 of the stories were remarkably akin to Frankenstein, Dr. Jekyll & Mr. Hyde and The Day of the Triffids. Despite this, however, the series was very good.

I would be interested to know if the next series is continuing the policy of new monsters, and from what month the series starts, if possible. Also, is it possible to have a long story of, say, 8 or 9 episodes, as some in this series were far too short.

Do you know where I can get hold of any wall posters of The four Doctors?

Yours,

S. M. Gregor

(S. M. Gregor)

24th March 1976

Dear S. McGregor,

Thank you for your kind letter. We intend to feature new monsters next season in every story, although we have no plans for a long adventure as you suggest. Hopefully, the new series will start sometime in October.

There are no posters of the four Doctors, but a new Doctor Who poster is in production at the moment and will shortly be in the shops.

Yours sincerely,

.....
Philip Hinchcliffe
Producer, Doctor Who

Philip Hinchcliffe, Producer, Doctor Who

505 Union

26th March 1976

GEOFFREY BURGON : DOCTOR WHO 4L "SEEDS OF DOOM"

Nansi Davis

This is to confirm that Geoffrey Burgon worked for five days in the Radiophonic Workshop. This was in order to complete the music for Doctor Who 4L, project nos. 02345/2061-6.

I would be grateful if you would therefore pay him for these five days work.

.....
Philip Hinchcliffe

file Leeds 17/10/76

c.c. P. Hinchcliffe.
Serials

C.

F.

Fin. Ex. Bristol.

T.V. Acct. Dept.

12th August 1976

Ref: 02345/2061-6/CV/JG

Ext.

Secretary to R. Cooke M.P.,
Athelhampton,
Dorchester,
Dorset.

Dear Madam,

DR. WHO

In consideration of the telephone facilities which you kindly provided for our Producer, Philip Hinchcliffe as set out in your letter of 3rd August 1976 in connection with the recording of the above programme at Athelhampton last October 1976, I am enclosing a cheque for £

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigers,
A/Assistant, Facilities,
Television Administration.

Encl.

T.V. Acct. Dept.

Please enclose cheque for £ made payable to: R.G. Cooke.
and charge to: Dr. Who. PN: 02345/2016-6 Code 108.

Philip Hinchcliffe, Producer, Doctor Who

505 Union

26th August 1976

"SEEDS OF DOOM" : TARGET BOOK COVER

Michael Tree

I had a word with Anthony Jennings about this and he assured me that there would be no copyright problem regarding Athelhampton House.

Incidentally, I think the cover illustration is fine.

.....
Philip Hinchcliffe

Philip Hinchcliffe, Producer, Doctor Who

505 Union

21st September 76

"SEEDS OF DOOM" NOVELISATION

H.Serials

Just to clear up your query about the copyright. Target Books have a contract between themselves and the BBC on the one hand and the script writer on the other which gives them the copyright they require to novelise the television scripts. This is a standard agreement which they have been operating for several years now.

.....
Philip Hinchcliffe